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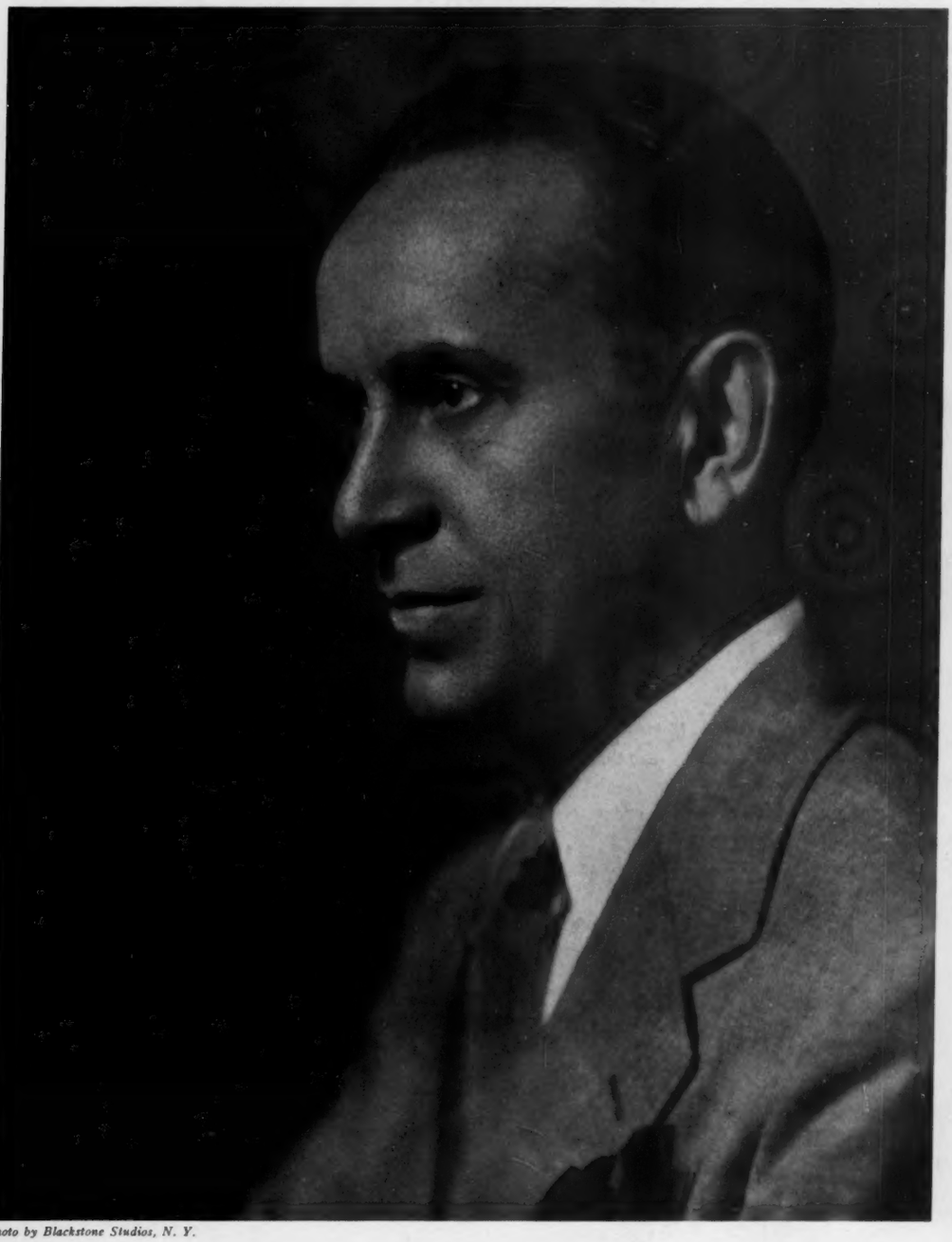

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AFTER THE PREMIERE OF THE MAN WITHOUT A COUNTRY.

Walter Damrosch, composer of the opera, exchanges felicitation with Lee Pattison (standing), director of the Spring Season of the Metropolitan Opera Association. (Photo by Pictorial Feature Service.)

FERNAND BESNARD,

general director of the Pleyel, Chopin, and Debussy Concert Halls of Paris. The Salle Pleyel, in which these three halls are located, comprises, together with the many studios and managerial offices in the building, the musical centre of Paris. (Photo by Emile Marcovitch.)

THE WINNER OF FIRST PRIZE FOR A STRING QUARTET,

Hugo Davise, of Los Angeles (right), discusses his score with Boris Morros, chief of music at the Paramount Studios (left). The latter with his staff composers, Werner Janssen and Andre Kostelanetz, made the award. The third member of the trio is Frances Farmer, Paramount motion picture actress. (Photo © Paramount Pictures, Inc.)

VITO BASSI,

tenor, this year's winner in the opera voice section for men in the National Federation of Music Clubs' twelfth biennial contest for young artists. Mr. Bassi is a pupil of Edgar Milton Cooke at the Academy of Vocal Arts, Philadelphia. (Photo by Hollander & Feldman Studio.)

SCENE ON THE ARRIVAL OF THE PHILADELPHIA ORCHESTRA IN LOS ANGELES.

Those in the picture are: top step, left to right, Mrs. Eugene Ormandy, wife of the Philadelphia Orchestra conductor; Elsa Hilger, cellist, and Edna Phillips, harpist, respectively, of the Orchestra, first row, left to right, Frank Forest, opera tenor; Lois Putlitz, violinist; Jose Iturbi, conductor of the orchestra; Walter Woolf King, operetta and film singer; and L. E. Behymer, impresario. The last-named, with Messrs. Forest and King, comprised the Los Angeles reception committee that greeted the orchestra. (Photo by Porter S. Cleveland.)

CLAUDE GOT

(right), bass-baritone of the Paris Grand Opéra and the Opéra-Comique at Florence, with M. Gaudin, baritone. M. Got sang the role of Golaud, in the performance of Pelléas et Mélisande at the Florentine May and also at the Opéra-Comique. Other roles in M. Got's repertoire are Boris Godounoff, Mephistopheles in Faust, the Father in Louise, Don Quichotte and Scarpia, which he has sung at the Opéra and Opéra-Comique.

ROBERT WEEDE,

baritone, of Baltimore, greeted backstage by Mrs. Weede after making his debut with the Metropolitan Opera Association as Tonio in Pagliacci on May 15. (Photo by Pictures, Inc.)

THOMAS L. THOMAS,

baritone, one of the two Metropolitan Opera Radio Audition winners, made his debut as Silvio in Pagliacci on May 15. The occasion was attended by 1,200 admirers from Scranton, Pa. Mr. Thomas has been studying with Oscar Seagle for the past three years. (Photo by Wide World Studio.)

ADELE MARCUS,

American pianist, leaving her New York studio for Berkeley, Calif., where she will give a recital on May 27. Beginning on June 2 Miss Marcus is scheduled to conduct a five weeks' piano course dividing her activities between San Francisco and Berkeley.

JULIA MERY GILLI and MARIA SAFONOFF

gave a series of four programs outlining the history of Russian music at the New York residence of Mr. and Mrs. Eugene Hugh Byrne. The recitals were given February 21, March 21, April 25 and May 11. The photograph is from a sculpture by Helen Zelezny.

(See Inside Back Cover for Additional News Pictures)

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King Victor Emmanuel Attends Start of Third Florentine May

Italian Royalty Patronizes Series—Paris Opéra Comique Group Performs—Cortot and Casella Give Lectures—Perosi Premiere in Bologna

By DOROTHY NEVILE LEES

FLORENCE.—The third Florentine May opened (April 27) with a gala hearing of Verdi's Luisa Miller. King Victor Emmanuel, visiting the opening ceremonies in the morning, remained in Florence for the regular performance, thus giving an especially brilliant note to the inaugural evening.

Fully three thousand spectators crowded the Communal Theatre for the splendid interpretation of Verdi's work. Under Vittorio Gui's persuasive direction, the principal roles were excellently sung by Tancredi Pasero, Giacomo Lauri Volpi, Armando Borgioli, Maria Caniglia, Nini Giani, Corrado Zambelli, Maria Mariani, Ezio Badn, and Maria Sigri. Succeeding performances of this nearly century-old masterpiece were attended by the Prince and Princess of Piedmont. The Princess is an ardent patroness of music, and her presence at the principal events of the festival adds zest to the various representations.

PARIS TROUPE IN DEBUSSY'S OPERA

Modern French opera, Debussy's Pelleas and Melisande, delightfully interpreted by a troupe from the Paris Opéra-Comique, had a great success. The work (hissed in Rome and Milan many years ago) completely won the vast audience here with an excellent performance. Under Albert Wolff's baton, the chief roles were done by Janine Micheau (Melisande), Madeleine Sibille (Genevieve), Gaudin (Pelleas) and Claude Got, who at the last moment assumed the character of Golaud with much effect. Costumes and scenery added to the mystic atmosphere and charm of the haunting opera.

RESPIGHI WORK AT LA SCALA

Another outstanding event of the festival was an evening dedicated to Respighi's Maria Egiziaca, Lucrezia, and Balletto, based on the suite, Gli Uccelli. Under the direction of Gino Marinuzzi, the entire La Scala company of singers, orchestra, chorus, ballet and stage directors, came to Florence for the production, the result being a worthy tribute to Respighi and a signal success for Italian opera.

LECTURES ON COMPOSERS

Alfred Cortot gave two lectures in the Sala Bianca, devoted to the personalities and piano works of Schumann and Chopin. In addition, Cortot offered many illustrations at the piano.

Alfredo Casella also delivered an interesting talk on his opera Il Deserto Tentato, Stravinsky's Oedipus Rex, and Malipiero's La Passione, all of them to be given during the Florentine May.

VARIED CONCERTS

Serge Kotchoubey, bass, sang a successful recital in the Sala Brunelleschi. The audience kept the singer busy with repeats and encores.

An interesting occasion under the auspices of the International Syndicate of Musicians, presented Emma Fomia, pianist, and Osvaldo Bruscia, violinist, in a list of new Italian and foreign compositions: Lett, Rosowski, Copertini, Guerrini, Frazzi, Di Lojercio, Castelnuovo-Tedesco, and Pick-Mangiagalli.

IN SURROUNDING TOWNS

While the Florentine May was getting under way, several musical events took place in nearby towns and cities. At Modena, Wanda, opera-ballet by Azzolini, libretto by Giuseppe Morini, was premiered and most favorably received.

At a concert in the Teatro Comunale, Bologna, Don Lorenzo Perosi, of the Papal Academy, offered his Hymn of the Eucharistic Congress. Composer and work had enthusiastic acclaim.

Covent Garden Opera Patrons Hear Imported Paris Troupe

Alceste Travels from the Seine—Barbirolli Conducts Turandot—Martinelli in Aida—Coronation Hampers Concerts

By CÉSAR SAERCHINGER

LONDON.—Three productions of wide diversity and variety of merit have been the outstanding events at Covent Garden during the last two weeks—Gluck's Alceste, under Philippe Gaubert, Aida under Francesco Salfi, and Turandot under John Barbirolli. Alceste was imported, lock, stock and barrel, from Paris, even to the gaudy scenery of the Paris Opéra. Only the orchestra was English. As for the audience, some members of it may have heard the work on their frequent holiday visits to Paris, but it is not likely, for few Englishmen nowadays are ever seen inside that once famous palace of art. And if they happened on this particular production, they would not be likely to want to hear it again in Covent Garden.

For those that do not know Gluck, it is a pretty boresome experience; for those that do, it is a sad one. Gluck's score has been messed about, three acts made into four, pieces transposed and the proportions disturbed generally. The singers, on the whole, are not bad, but Mme. Germaine Lubin's Divinités du Styx is not enough to atone for the rest. George Jouatte's Admète was an efficient piece of work, and an excellent baritone, Charles Paul, sang the Herald. But why waste words on something that has been discussed by our Paris correspondent more than once? And anyhow, radio fans could, if they wanted to, have picked it up in New York. London, by the way, had not heard this work for 150 years.

Aida was on a good average level. The Metropolitan's Martinelli sang his veteran Radames with all the finesse to which New Yorkers are accustomed. Gina Cigna's Aida was on the strident side, and Ebe Stignani's Amneris displayed some deep and vibrant tones. Cesare Formichi was an appropriately rough Amonasro; the rest just got by. Francesco Salfi conducted ably.

Turandot is one of Covent Garden's best productions; even the scenery is good, and fairly new. The orchestra sounded well under the New York Philharmonic Orchestra's young conductor and as Liù we had one of Italy's most distinguished singers, Mafalda Favero. Eva Turner once again sang the title part with her powerful and often beautiful voice, though it requires some effort of the imagination to make her personation convincing. The Ping-Pang-Pong trio was brilliant.

The season may now be said to have reached its peak. Carmen and Tosca, as well as The Ring are promised for this week, and tomorrow night's Aida, on Coronation Day, will have the King's speech relayed into the Opera House, for the extra edification of patrons.

CORONATION SCARES CONCERTS AWAY

This Coronation business has got under people's skins; nobody thinks of anything else, and concert-givers are scared off by the lack of interest. Even the Berlin Philharmonic Orchestra's visit did not draw the house it used to, despite the dynamic Dr. Furtwängler. In two concerts he presented a pair of monumental German works, Beethoven's Ninth and Bruckner's Seventh. The orchestra is still the virtuoso body it was; its ensemble is miraculous, its *pianissimi* ethereal; its *fortissimi* terrific. And Furtwängler uses them to the limit. Strong contrasts are his hobby horse, but even if he over-dramatizes the music, there is no doubt

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Thirteenth Westchester Fete Brings Attractive Program

Philadelphia Orchestra Led by Eugene Ormandy—Community Choruses Perform under Direction of Hugh Ross

By EDNA HORTON

WHITE PLAINS, N. Y.—The thirteenth annual Westchester Music Festival began on May 20 and continued on the evenings of May 21 and May 22. One of the notable features this year was the appearance of the Philadelphia Orchestra with its conductor, Eugene Ormandy, on the second evening, as well as to accompany the chorus on the first and third nights. Another distinct feature was the participation in the chorus of an industrial unit. In order to create a wider interest in the festival, it was decided to develop industrial choral units, thereby encouraging certain groups who heretofore had had no incentive to become identified with the undertaking. The first unit to be thus developed was the Westchester Lighting Company Choral Society, with an enrollment of seventy. A third feature was the presentation of audition winners. These auditions, held early in the spring, also furnished many voices for the specially selected Wagner chorus on the first night.

WAGNERIAN CONCERT

On the opening night, May 20, an all-Wagner program was presented, with Rachel Morton, soprano; Reinald Werrenrath, baritone, and Eugene Loewenthal, bass, as the principal soloists. Hugh Ross, conductor of the Schola Cantorum in New York, who made his initial appearance as festival conductor last year, again gave proof of his abilities in training and directing choral groups. A specially selected Wagner opera chorus of 150 mixed voices sang with good control, excellent quality of tone and with understanding.

The opening chorus was the Assembly of the Knights from Parsifal, with chorus, orchestra, and Edgewood Park Girls' Chorus, the latter exhibiting a lovely tonal quality. Reinald Werrenrath sang the rôle of Amfortas with vocal ease and artistic finish, while Titurel was effectively portrayed by Fred Studwell. Elsa's Dream, the King's Prayer and finale of act one from Lohengrin was given with the following soloists: Elsa, Rachel Morton; Ortrud, Ellen Repp; Lohengrin, John Connet; Frederick, Edward Lay; and the King, Eugene Loewenthal. Miss Morton's warmth of feeling, colorful voice and artistry gave life to the rôle of Elsa. Also outstanding was the sincere delivery of the king's passages by Mr. Loewenthal, who displayed a rich, resonant bass. The Rheinmaidens' Song from Götterdämmerung, sung in the opera by a trio, was here given by the women's chorus and was one of the most delightful numbers of the evening.

The orchestral items were Forest Murmurs, from Siegfried, and Siegfried's Rhine Journey from Götterdämmerung. While Mr. Ross' *metier* is the chorus, he also showed skill in handling the orchestra. The chorale and finale from Die Meistersinger, with Mr. Werrenrath's resonant voice portraying Hans Sachs, concluded the first night's program.

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Ann Arbor Festival Has Brilliant Lists

Philadelphia Orchestra Headed by Ormandy and Iturbi—Choral Offerings Impress under Baton of Earl V. Moore—Noted Soloists Acclaimed

By ALAN McL. TAYLOR

ANN ARBOR, MICH.—After forty-four years the May Festival in Ann Arbor becomes a season of happy reunion for many music-lovers who have been regular in attendance, and also a time for comparing one festival with another. And it can be said definitely that the Festival of 1937 held its own most decidedly.

The concert on May 12 afforded the opportunity for Eugene Ormandy to make a meteoric first appearance in this city, conducting the Philadelphia Orchestra. Kirsten Flagstad had made a very definite place for herself last autumn when she appeared in the Choral Union Course; nor was the great audience disappointed in its expectations. The orchestra was to be heard more than once, but this one magical appearance of the Norwegian soprano remained vivid in the minds of all throughout the festival. She sang Leise, Leise from Der Freischütz, and Brünnhilde's Immolation and the closing scene from Götterdämmerung, then added Du bist der Lenz from Die Walküre. In everything she moved her audience profoundly.

After the fine impression made by the Philadelphia Orchestra on Wednesday, it is not difficult to understand that the audience of Thursday evening was pleased by Ormandy's reading of the Leonore Overture (No 3) by Beethoven, even though the orchestra was a diminished one. The rest of the program was given over to Lauritz Melchior and the chorus under the leadership of Earl V. Moore. The Danish tenor sang superbly the Prize Song from Wagner's Die Meistersinger and the first Forging Song from Siegfried, offering as an encore Siegmund's Love Song from Die Walküre. Perhaps he was even more impressive in his offerings from Parsifal, Amfortas! Die Wunde, Auf Ewigkeit warst du verdammt mit mir, and Mit diesem Zeichen.

FOGG CANTATA PREMIERED

Prof. Moore and a huge chorus, with Palmer Christian at the organ, presented for the first time in this country Eric Fogg's cantata The Seasons and selections from Parsifal. The first is a setting to William Blake's lovely poem deftly written for voices and completely interesting. The Choral Union demonstrated unity and coherency in attacks and releases, although the enunciation was not always clear. The performance of the Parsifal selections created a deeply religious atmosphere.

On Friday afternoon the singing of the Young People's Chorus was delightful. Roxy Cowin took the place of Juva Higbee, who was ill, and did admirably with the children. The ensemble sang three songs and Gaul's cantata Spring Rapture, and it must be said to their credit that the enunciation was much better than that of the adult chorus. Eugene Ormandy conducted the orchestra in Weber's overture to Der Freischütz and in Schubert's Unfinished Symphony, offering remarkably fine performances. This concert was brought to a satisfying close by the performance of the Liszt piano concerto (No. 1) by Eugene List. This brilliant young artist has unquestioned technical and emotional prowess.

Friday evening was outstanding during the festival, with Ormandy and the orchestra together with Elisabeth Rethberg and Ezio Pinza as the soloists. The combination was thrilling and inspiring. A Brahms overture and symphony, with the eight Russian Dances by Liadoff between, were the orchestral contributions, while solos and duets by the able singers delighted the huge audience.

ITURBI CONDUCTS

The thrill of Saturday afternoon was the conducting of José Iturbi, not so much in the Beethoven second symphony (although he showed absolute command there) but in

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Westchester Festival Unites Choruses in White Plains

(*Continued from page 7*)

For the first time in the history of the Westchester Music Festival an entire evening was devoted to an orchestral program by a major symphony concert. With this festival concert the Philadelphia Orchestra concluded its transcontinental tour. It attracted an audience of about 3,000 and stirred intense enthusiasm. Eugene Ormandy, conducting, revealed his power in the two Bach numbers: prelude and fugue in F minor, and Jesu, Joy of Man's Desiring. The sonority of the strings was most impressive. The Beethoven seventh symphony, in A major, which followed, was given a superb reading. Mr. Ormandy, while retaining a broad sweep of outline, lost none of the intricate and beautiful details. The most evanescent and delicate as well as the deeply moving and elegiac moods were caught. Tempos were never strained in either direction, nuances were deftly painted in and Mr. Ormandy's sincerity and depth of feeling, combined with his innate taste and remarkable musicianship, made it a convincing and uplifting performance.

Three Poems for Orchestra, based on Aramaic and Hebraic themes, by Harl McDonald, American composer born in Colorado, were well received. A colorfully woven pattern, they retain their original flavor of the folk-tunes, while being treated in interesting orchestral style.

Stravinsky's L'Oiseau de Feu was given a thrilling performance. So enthusiastic was the audience at the conclusion that it kept recalling Ormandy, who called upon his men to share the applause. Finally an encore was given—a Bach air, beautifully arranged for orchestra, as were the first two, by Lucien Cailliet, clarinetist in the orchestra. A second encore was Debussy's Clair de Lune.

British Music Featured

The concluding program on May 22, under Hugh Ross, was a miscellaneous one for chorus, orchestra and soloists. A Festival Overture by Cyril Scott was an interesting opening number. The manuscript was brought over by Percy Grainger (a White Plains resident) when he returned from his European tour last summer. The following number, Psalmus Hungaricus, by Kodaly, was impressively interpreted by chorus and orchestra, with William Hain admirably singing the tenor solos.

What with the opening festival number by an English composer, Gilbert and Sullivan selections, the Rio Grande by Constant Lambert, and the concluding chorus by the German-born but English-claimed Handel, the program took on a predominantly British note. It may have been entirely accidental, or it may have been merely natural preferences of the English conductor, but it certainly was not due to the lack of American material. One wonders if an English festival of this sort would have featured a like number of American works. No intelligent musician would deny that the question of nationality should have no place in the making up of a general music program; music should be above that, but if there is one time when one or another should predominate, it would seem that that time might be at a community festival, when native composers should be favored. Let it be said, however, that of the two Americans presented, one represented the best we have to offer and the other was a traditional song composer, (even though the arrangements of his songs were by an Englishman).

The Pleasure Dome of Kubla Khan by Charles Griffes, with its changing moods and color and interesting orchestral treatments, again brought to mind the untimely death of this young American composer.

The Yeomen of the Guard finale (Gilbert and Sullivan) gave the chorus an opportunity to show itself in a lighter vein, which it did successfully. The rôles were taken as follows: Elsie, Mathilde Jaekle; Phoebe, Nell Kinard; Dame Carruthers, Lora Brewster; Fairfax, Donald Rogers; Jack Point, Edward Lay; Lieutenant, Eliot Fowler. All acquitted themselves of their respective parts commendably, singing with considerable spirit.

One of the interesting works of the evening was Constant Lambert's colorful setting of The Rio Grande, to a poem by Sacheverell Sitwell. Mr. Ross displayed excellent command of both his choral and orchestral forces in this. Rita Harmon of New Rochelle, winner of the piano auditions, played the piano part with well defined rhythmic feeling and skill and brilliancy. The alto solo was sung with good flowing tone by Margaret Sterrett of White Plains. Three Stephen Foster songs, arranged by Clokey,—Nellie Was a Lady, Jeannie with the Light Brown Hair and He's Gone Away—formed a pleasing group and were effectively sung. Handel's chorus, We Never Will Bow Down, from Judas Maccabaeus, concluded the program.

The festival chorus, of about 300 voices, evidenced excellent training under Mr. Ross, responding readily to his baton. There was good tonal balance and quality and a wide range of dynamics. There was virility in their singing, clean attacks and releases and admirable diction. Mr. Ross and the chorus were enthusiastically applauded. R. C. Williamson was the organist.

Many Choral Groups Participate

The participating choral societies and their respective conductors were as follows: Edgewood Park School of Briarcliff (Dr. Paul Volkmann); Greenwich Choral Society (Lawrence Rassmussen); Hastings Music Guild (Edgar F. Fowlston); Larchmont Choral Society (F. Colwell Conklin); Mt. Vernon Music Guild (Edgar F. Fowlston); Westchester Lighting Company of Mt. Vernon (George Hubbard); University Glee Club of New Rochelle (Bernard Nye); North Salem Choral Society (Mrs. M. L. Fish); Ossining Choral Society (Edgar F. Fowlston); Port Chester Choral Society (Anne Merrit); Edgemont Choral Society of Scarsdale (Frank H. Dunsmore); Eastchester Choral Club of Tuckahoe (Chester Garden); White Plains Choral Society (Caroline Beeson Fry); Lyndon Wright Choral Club of Yonkers (Ruth Goodale).

The Westchester Music Festival Association directors are: Mrs. Valentine E. Macy, president; Edward P. Prezzano, vice-president; Jane Deeter Rippin, vice-president; A. K. Bowes, treasurer; Mrs. Harold H. Bennett, general ticket chairman; Mrs. R. M. Lederer, secretary; Mrs. Howard M. Willets, Robert S. Erskine, Canon H. Adye Prichard, Dr. Lawrence D. Redway and Theodore Wood. The festival choral secretary and librarian was Mrs. Charles Campbell, and the accompanist, Mrs. William Mercer.

The promotion of the festival was under the general direction of The County Presentations, Inc., Julian Olney, manager.

Elman Finds Vast Development During Last Sixteen Years in the Orient

Eminent Violinist Tells of His Experiences on Returning to China and Japan for Extensive Tour in Recital

Sixteen years ago Mischa Elman made his first concert tour of Japan, blazing the trail for other occidental artists there. This year he returned to the island kingdom, playing thirty concerts, and rounding out the tour with fifteen appearances in Manchukuo and China.

"I found that Japan had made great progress in modernization," Mr. Elman told me. "When you look out of a hotel window in Tokyo, you might be gazing on a European city. The theaters are modern and beautifully equipped, and traveling is comfortable and easy."

The violinist was away from New York for four and a half months, actually playing for three months, which entailed a concert appearance practically every other day. Of these, eight were in Tokyo, seven recitals and a concert with orchestra. He gave six concerts in Osaka, four recitals and two with orchestra.

Played in Korean Capital

"One of the most interesting visits was to Kejo, once known as Suel, the former capital of Korea. This city has a modern theater which holds 1,750. This audience was almost entirely Japanese and Korean, as there are few foreigners in that city. Indeed, I found that this was true of my audiences in all the countries I visited—there were packed houses, mostly made of up oriental listeners. The knowledge and love of western music has flourished in Japan and China, and the eastern auditor is responsive and, contrary to general belief, not impassive and repressed.

"The audiences were demonstrative and showed their enthusiasm in applause, and at almost every concert in Japan little girls, like the ones in the picture, would come up to the footlights and bring me flowers. The letters that I received gave the impression of eagerness and simplicity, rather than the reputed oriental stolidity."

Epistolary Homage

At my request, Mr. Elman allowed me to see some of his letters. One from Osaka read:

"Welcome to Japan again! When you came here for the first time, I was just a little girl, and you simply opened my musical eyes—or ears, so to speak. I never can forget the feeling when I heard your Caprice Basque. It was just a wonder for a small Japanese girl. I am asking you a favor to play the Caprice Basque tonight as an encore, if it is possible. Please do as a favor to a girl who is now happily married but is still longing to dream the deep emotion of her girlhood."

The English was not so perfect in an epistle from a young hopeful in Shanghai:

"Having seen the message about your coming I offer you the application with all my greatest sincere.

"I am a young man of China, twenty years of age, having graduated at a middle school. I am also a Christian, and my father is the pastor of the Church of God Mission. Under the instruction of my parents, I loved music very very much.

"Regarding to your message at the newspaper of 8th this month, I know you are a famous and greatest musician of the world. I decided to write you this letter, to beg your promise, to be you student.

"And yet, I am very poor indeed, so I had no money to pay out any fee. But I had strength, courage and resolution. So I beg you to give me free of charge, and I will to follow you in any time to any where. I will to be your servant or boy to serve you, to do any work that I could.

"I will give you utmost gratitude, if you will kindly give me that favor."

MISCHA ELMAN
with two youthful admirers in Japan.

Applying Eastern Philosophy

Mr. Elman told me of another letter, written in Chinese, in which a young girl student bewailed that, although she had sold her coat to buy a ticket to his recital, the house was all sold out and not a seat or standing room to be had.

"I spoke of this letter to a Chinese lady, who gave me a lesson in eastern philosophy. 'What are you going to do about this young girl who so longs to hear you play?' she asked me. 'I am afraid there is nothing I can do,' I replied. 'Then,' said the lady, 'forget the incident.'"

Back in New York, Elman's present stay in this country was a short one, as he sailed almost immediately for South Africa, one of the few corners of the globe which he has not visited before. He has been invited many times to give concerts in this member of the British family of nations, but other engagements have always prevented his accepting until now.

M. L. S.

Ann Arbor May Series

(*Continued from page 7*)

the three compositions by the Spanish composers, Gilardi, Granados and de Falla. These proved invigorating even to an audience surfeited by good music. Joseph Knitzer played the Mozart violin concerto in A major and Ravel's difficult Tzigane with an impeccable artistry that won his audience.

The festival came to a glorious close with the performance of Verdi's Aida which Earl V. Moore conducted. With the Philadelphia Orchestra, the Choral Union, Palmer Christian, organist, and the impressive soloists, the production was a masterly achievement. Elisabeth Rethberg as Aida and Marion Telva as Amneris sang beautifully and dramatically; while Arthur Carron as Radames and Ezio Pinza as Ramphis were equally eloquent as the principal male singers.

The festival has been an eaxcting one for those responsible and for all who took part in it, but there must be a great satisfaction for them in the acknowledged appreciation of the vast number of people who attended.

Delta Omicron New York Alumnae Club Has Musicale

Delta Omicron New York Alumnae Club held its musicale on May 14 at the studio of Ethel Glenn Hier. Miss Hier gave a brief talk on a Day in the Peterborough Woods, illustrating her remarks with music, including the playing of her own Peterborough Suite. Roxine Beard sang three compositions of Miss Hier, The Fairy Ring, Return and Hour. Alice Huebner, pianist, played Malaguena by Lecuona and Campanella by Liszt. Alma K. Wright announced plans for the national convention to be held in Cincinnati at the Netherland Plaza in June. The program was concluded with the group singing To a Wild Rose by MacDowell, the setting by Herman Hagedorn.

Rose Bampton to Sing in Europe

Before departing for her second concert and opera tour of Europe, Rose Bampton, soprano of the Metropolitan, appears in recital in Philadelphia on June 2, at the annual spring concert of the Germantown and Chestnut Hill Women's Committee, Philadelphia Orchestra. Miss Bampton sails for England to appear on June 24 with the London Symphony Orchestra under Artur Rodzinski at Queen's Hall, London. She goes then to Holland for recitals on June 30 and July 4 at the Scheveningen Kursaal. Other appearances scheduled include a concert in Vienna and a performance at the Amsterdam Concertgebouw as soloist with orchestra under Willem Mengelberg.

Gibner King Concludes Tour

Gibner King has returned from a tour with Helen Olheim of the Metropolitan. Concerts were given in Texas, Louisiana, Tennessee and Maine, and in Canada at Fredericton, St. John and Moncton, N. B.; Halifax, N. S., and Charlottetown on Prince Edward Island. Mr. King will be in New York during the summer coaching and accompanying.

Polyphonic Society of New York Meets

At the meeting of the Polyphonic Society of New York on May 20, Harry Smolin was seated as a new senior member. Mr. Smolin spoke on the contrapuntal technic of the sixteenth century. Open forum discussion followed. Next season the Polyphonic Society, an organization founded by graduate pupils of Paul Yartin, will sponsor a series of public lectures on musical subjects.

Metropolitan Opera Spring Series Ends

The fourth and final week of the Metropolitan's Spring Season included the first presentation in this series of The Bat, to music of Johann Strauss, danced by the American Ballet, on a triple bill with Cavalleria Rusticana and Pagliacci, on May 25; Aida, with Hilda Burke singing the title role for the first time, and Rocco Pandiscio making his debut as Amonasro, on May 6; and repetitions of Marouf, The Man Without a Country, and Il Trovatore, with similar casts as at previous hearings, on May 27, 28 and 29, respectively. The final hearing of the Damrosch opera, however, introduced two new protagonists, Myron Taylor as Philip and Maxine Stellman as Mary, both singing these roles for the first time. In the Cavalleria Rusticana performance on May 25, Armand Tokatyan was Turiddu.

Rabaud's Marouf Restored In English at Metropolitan

Comic Opera of Orient Given Lavish Staging—New Version in Vernacular by Madeleine Marshall and George Mead Employed—Chamlee Triumphs in Title Role—Nancy McCord in Debut as the Princess

By R. M. KERR

Colorful and exotic in the extreme, the restoration of Henri Rabaud's opera Marouf provided eye-filling and aurally agreeable fare in the Metropolitan Spring Season, on May 21. The work which has a libretto by Lucien Nepoty after the Thousand and One Nights, was heard in a new English translation by Madeleine Marshall and George Mead. The settings of the original Metropolitan French production in 1917 proved handsome backgrounds for a lavish stage display. For its visual features alone, this production is eminently worth seeing, but in addition the refined and expertly constructed score of Rabaud offers pleasant and delicately atmospheric writing.

Chamlee Triumphs

The cast was headed by Mario Chamlee in the title role, which he had studied with the composer and sung in Paris, Brussels, Chicago, San Francisco and Los Angeles, but never before in New York. He is a superbly authoritative exponent of the cobbler who becomes a merchant prince by a series of fortuitous circumstances and weds the daughter of the Sultan by a ruse. Whether in his humbler capacity or in the robes of state, Mr. Chamlee is a dominant figure, playing the part with bluff humor and sly unction. He sang the revised tenor version of the part (originally given to a baritone) with ample vocal resources, clear tone and expressive treatment of text. His several solo airs, such as the narration of the voyage and shipwreck in Scene II, were well encompassed. He had a number of highly enthusiastic solo curtain calls.

Native Soprano in Bow

Nancy McCord, American soprano, who studied with Mme. Sembrich at the Juilliard School and more recently with Emilio De Gogorza, made her debut wth the Metropolitan forces as the Princess Saamcheddine, the role sung by Frances Alda in 1917. Her previous operatic experience included an appearance in Faust at the Casino Theatre, New York, and singing in light opera, also with the Philharmonic Orchestra at the Stadium. Miss McCord revealed a large, agreeable, lyric voice used with technical assurance in the exacting music. If her impersonation was not especially Eastern in conception, it had youth, charm and effectivenesses in movement. The audience liked Miss McCord and gave her cordial reception.

The other chief roles in the long cast included Louis D'Angelo's majestic and sharply etched Sultan, well sung and mimed; the somewhat less memorable Fatimah of Thelma Votipka; Norman Cordon's slightly burlesqued version of the suspicious, rheumatic Vizier, which had a vivid comic quality; George Rasely's expertly sung and acted Fellah and First Merchant; Daniel Harris' fine performance as Ali; John Gurney's presentation of Ahmad the Pastry Cook and the Second Merchant; Robert Nicholson's picturesque Cadi; Lodovico Oliviero's Donkey Driver and Second Muezzin; Nicholas Massue as a Sailor and a Muezzin; and other parts enacted by Ludwig Burgstaller, Enrico Manghi and Amedeo Mazzanti.

Delightful Ensemble Scenes

The large chorus had been taught to act as well as sing, and there were many delightful bits of business designed by Desire Defrere, stage director, especially in the second act scene preceding the entrance of the Princess. The ballet divertissement planned by George Balanchine, with Ruthana Boris, Rabana Hasburgh and Eugene Loring as solo dancers, was unobtrusively fitted into this scene and sounded a genuinely Oriental note in postures and refined exoticism. The climax, when the heroine is borne in on a lofty palanquin, fanned by slaves and aureoled by rosy light, out of the frowning stone gates of the harem, is a striking picture.

Wilfred Pelletier conducted a more than usually smooth and well proportioned reading of the orchestral score, which contains the best elements of Rabaud's work. This opera, produced at the Paris Opéra-Comique just before the outbreak of the World War, contains but few evidences of the modern style of orchestration. It is written for the most part simply, euphoniously and delicately, with Oriental motifs (sometimes suggesting Rimsky-Korsakoff) cleverly used. These include such characteristic Eastern effects as fluttering tone, and weird incidental, offstage music, of which the choral elements sometimes add a skillful bit of atmosphere. The ballet scene is tasteful and colorfully scored. The orchestral commentary throughout is that of an impeccable artist, if the prevailing fluency and lack of deeply seizing emotional qualities begin to pall on the listener after an hour or two. Definitely dated in its technical qualities, the music yet has a certain life and comic suavity that make it a more or less staple item in the repertoires of French theatres, though not an important contribution to musical advancement in its period. The new English translation by Miss Marshall and Mr. Mead, if not brilliant, was at least simple, singable and natural sounding.

All those connected with the production enjoyed hearty recalls before the curtain. The house was not completely filled; that may have been owing to the relative unfamiliarity of the work, and the next week's repetition found increased listeners for one of the Metropolitan's most splendidly staged offerings.

THE SULTAN'S GARDEN,
Act II, where dances are given in honor of the bogus merchant prince. (Photo by Musical Courier Staff Photographer.)

MAROUF WOOS THE PRINCESS.
An episode between the lovers who agree to flee into the desert when the cobbler reveals his true lowly estate. Intervention of a jinn brings a rich caravan just in time to prevent the hero's decapitation by the revengeful Sulton. (Photo by Musical Courier Staff Photographer.)

SCENE IN THE MARKET PLACE,
Act I, where the Sultan invites the masquerading Marouf to visit his palace. (Photo by Musical Courier Staff Photographer.)

Lohengrin, May 19

Wagner's Lohengrin, the initial presentation of this composer's works during a Spring Metropolitan Season, brought an entirely new cast in the principal roles, with the exception of George Cehanovsky's capable characterization of the King's Herald.

Agnes Davis, essaying the role of Elsa for the first time and also making her debut with the Metropolitan forces, sang her music with skill and musicianship. But she was obviously miscast in the role, for her voice, pure and charming as it is, does not have the weight necessary for a Wagnerian heroine. As Mimi, Marguerite or Mignon she would be utterly delightful, for she has a definite theatric sense (although as yet she lacks stage finesse) and personally is most attractive.

Opposite her as Lohengrin was Dimitri Onofrei in his premier appearance on the Metropolitan stage. Mr. Onofrei, a seasoned veteran of much experience with the San Carlo company, sang and acted the role with creditable authority. His voice was in excellent estate and his tones had surety and vigor. Ernst Fischer, another newcomer, was the boisterous Telramund, offering a vocal and histrionic conception of the part that was often comic in its intensity. Moderated in every way, Mr. Fischer should display his abilities much more satisfactorily. Margaret Halstead was heard as Ortrud, and Norman Cordon was a good King Henry. Though the music lies too low for his voice, he sang it with excellent enunciation and able phrasing.

The production as a whole was mediocre, regrettable indeed, considering the skilled musicianship of Karl Riedel, the conductor of the evening, who has led meritorious performances at the opera house. The orchestra played moderately well, but the chorus sang atrociously.

The Man Without a Country, May 22 (Matinee)

The third offering of Walter Damrosch's new opera, The Man Without a Country, libretto by Arthur Guiterman, found a large Saturday afternoon audience in attendance. The original cast again appeared, Wilfred Pelletier conducting, and again the melodious moments and well-built choruses aroused appreciative applause.

The chief roles were capably sustained by Arthur Carron, as Philip Nolan, who denounces his country and is condemned ever to sail the sea, but gives his life in a naval battle; and Helen Traubel as Mary Rutledge, the woman he loves.

Others heard were Joseph Royer (Burr), George Rasely (Blennerhassett and Admiral), Louis D'Angelo (Decatur), and John Gurney (Colonel Morgan).

Carmen, May 22

Jennie Tourel, a recent debutante in the role of Mignon, was the Carmen of the evening, with Sydney Rayner (Don Jose), Charlotte Symons (Micaela), Carlo Morelli (Escamillo), Thelma Votipka (Frasquita), Maria Matyas (Mercedes), and Messrs. Cehanovsky, Oliviero, D'Angelo and Engelman. Gennaro Papi conducted. The performance went off acceptably, although Miss Tourel was more happily cast in her earlier appearance. Mr. Rayner sang this familiar part with his accustomed fine tone. Miss Symons made a lyrically and visually appealing village maiden, Mr. Morelli a bluff and sonorous toreador. Misses Votipka and Matyas were tuneful in their smaller parts. Mr. Papi on the podium seemed out of mood, and dragged the performance.

(Photo by Fernand de Gueldre.)
MARIO CHAMLEE AS MAROUF

Lucia Done at Rome Opera With Gigli and Dal Monte

Thirty Recalls for Singers and Conductor—Gomes and Respighi Memorialized—Budapest Chorus Well Received—American Artists Win Laurels

ROME.—This capital welcomed the season's first performance of Lucia with real enthusiasm. Gigli and Toti Dal Monte excelled themselves in ardor and vocal technic, and the audience broke into storms of applause. Maestro de Fabritis conducted. Thirty recalls followed the last curtain.

Another exceptional success of the spring operas came with a production of Carmen, José Luccioni as Don José. Gianna Pederzini was a fiery Carmen, Licia Albanese a charming Micaela, Franci an excellent Escamillo.

BRAZIL HONORED

In honor of the hundreth anniversary of the birth of Carlos Gomes, Brazilian composer who studied in Milan (where his opera Guarany had its first and very successful production in 1870), a gala performance of this work skilfully revised and conducted by Maestro Tullio Serafin, was given at the Royal Opera, early in April. Gigli, tinted a bright salmon color, was Peru, the Indian hero of the story. Others in the cast were baritone Mario Basiole, Attilia Archi (promising new soprano) Giacomo Vaghi, Ernesto Dominici. Fresh, vivacious, melodious, and melodramatic, this new-old work made a popular appeal.

Zandonai's Francesca da Rimini, directed by Maestro Bellezza, presented Gilda Dalla Rizza at the Royal Opera, and Galiano Masini, young tenor, who made more than merely a favorable impression. Concetta Zama sang the part of Samaritana charmingly.

IN MEMORY OF RESPIGHI

Performances commemorating the first anniversary of the death of Respighi were especially important. His posthumous opera Lucrezia had Maria Caniglia, Mario Basiola and Gianna Pederzini as leading interpreters. Maria of Egypt and the ballet of The Birds were also given.

At the Adriano symphony concert hall, the beloved and regretted *maestro* was further honored with a concert composed almost entirely of his works, directed by Maestro Molinari. Pianist Ornella Puliti Santoliquido and Maria Caniglia, soprano, assisted.

Two concerts conducted by Bruno Walter were much admired events at the Adriano.

HUNGARY SENDS CHORUS

The Palestrina Chorus of Budapest, directed by Vittorio Waszy, was heard at the Adriano in an attractive concert of old and modern music. Effective and powerful was the first number of the Biblical cycle by Kodaly, entitled Gesu a di mercanti (Jesus and the Merchants). The fugue in which the composer expresses the wrath of the Son of God at the sellers in the temple, is particularly striking.

CLOSING ECHOES

The St. Cecilia season closed with an exceptionally interesting concert by Adolph Busch, violinist, and Rudolf Serkin, pianist.

The Manhattan Quartet gave a stirring concert at the Philharmonic. After a program of Mozart, Hindemith, and Glazounoff, the applauding audience was rewarded with Haydn and Debussy numbers as encores.

Rose Colombi, American soprano from Portland, Ore., appeared at a concert given by the Italo-American Association, in Salviati Palace. Miss Colombi sang popular American songs, Indian folk-songs and Italian operatic arias.

Maestro Lodovico Rocca, of Turin, whose opera Dibuk continues its successful career in Europe, won new laurels at the annual Musical Review, which organization gave a spring series of six concerts at the Adriano and St. Cecilia, featuring new music by members of the Italian Fascist Syndicate. Rocca's Biribu, for baritone, two violins, viola, and cello, had exceptional success.

STELLA SAXTON.

OUTSTANDING PERSONALITIES IN THE MUSIC WORLD

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Detroit Players in Special Concert

Ilya Schkolnik Leads Program for Civic Music League Maintenance Fund—Singers Guild, Woodwind Quintet and Pianist Heard

DETROIT, MICH.—May 18 the Detroit Symphony Orchestra played a complimentary concert in Orchestra Hall as an expression of loyalty to the campaign for the Civic Music Maintenance Fund. The program was directed by Ilya Schkolnik, and was performed before an enthusiastic, capacity audience. Mr. Schkolnik chose Weber's overture to Oberon to open the program; followed by an expressive reading of the symphony in D minor of Cesar Franck. The second part of the concert (which was broadcast) included the overture to The Marriage of Figaro by Mozart, Debussy's Nuages and Fetes, and Finlandia by Sibelius. Mr. Schkolnik and the orchestra were in excellent form and made the evening a musical success.

SINGERS GUILD AND CO-ARTISTS APPEAR

The Singers Guild of Detroit (Arthur Gnau, director) gave its spring concert in the large Auditorium of the Detroit Institute of Art, on May 17, before an enthusiastic audience. The guild was fortunate to be assisted by a group of Detroit's prominent musicians who joined forces in giving a lovely performance of the Forellen Quintet by Schubert. These artists were Edward Bredshall, pianist; Joachim Chassman, violin; Valter Poole, viola; Thaddeus Markiewicz, cello; and Philip Sklar, bass. One felt that there was a fine sympathy in the performance. There was good balance in the strings and Mr. Bredshall, who played with a lovely tone, was at all times in accord with the strings. The Singers Guild gave a comprehensive program ranging from works of Palestrina, Bach and the beautiful Silver Swan of Gibbons, to choruses from the Gilbert and Sullivan operas, Patience and The Gondoliers.

WOODWIND QUINTET IN DEBUT

The Dirk Woodwind Quintet made its debut appearance on May 13 at the Detroit Institute of Arts in a program given to benefit the maintenance fund of the Detroit Symphony Orchestra. The members of this newly formed ensemble are Joseph Miller, flute; Lare Wardrop, oboe; George Dayton, clarinet; Andrew Luck, bassoon; and Francis Hellstein, horn. In this their first public appearance as ensemble they proved themselves a worthy addition to Detroit's musical organizations. The first number was a Beethoven quintet (op. 70) arranged by Starck; then followed David Stanley Smith's Pastorale Sonata for oboe and piano; and finally a rhapsodie for piano and quintet by Joseph Jongen. The Smith sonata is a work of marked originality and beauty. Mr. Wardrop's tone was lovely throughout and there was much freedom of expression, without which much of the charm of this work could not be realized. Mr. Wood gave able and sympathetic assistance at the piano. The Jongen Rhapsodie delighted the audience and was given a fine performance.

RUTH CASTER DYER GIVES RECITAL

On May 10 Ruth Caster Dyer, pianist, was presented by the Ganapol School of Musical Art in recital at the McGregor Library Auditorium. A comprehensive program of the piano literature was played, which included works by Bach, Myra Hess' arrangement of Bach's Jesu, Joy of Man's Desiring, and after a group of the works of Villa-Lobos and de Falla, Prokofieff, Respighi and Dohnanyi concluded with the Grieg concerto in A minor. In the last work Miss Dyer was assisted by Virginia Gasley at the second piano. M. E.

Harold Bauer to Hold Piano Classes at Diller-Quaile School

Harold Bauer will conduct a series of piano classes at the Diller-Quaile School of Music, New York, from June 8 to 22 inclusive. Examinations of intending performers will be held by Mr. Bauer on June 7.

Musicale at Dambmann Studio

Emma A. Dambmann gave a musicale at her New York studio on May 15, the following vocal pupils appearing: Helen Syman, Anna Elchick, Bertha Seitz and Angela Mandracchia.

Willem Van Den Burg's Engagements

Highlights in the season of Willem Van Den Burg, assistant conductor and first cellist of the San Francisco Symphony Orchestra, and conductor of the San Jose, Cal., Civic Orchestra, include the leadership of

WILLEM VAN DEN BURG

the San Francisco organization on February 19, and an appearance as soloist in the Don Quixote of Richard Strauss.

On May 5 the initial concert of the San Jose Civic Orchestra was given at the Civic Auditorium of San Jose. Under Mr. Van Den Burg's direction, the soloists were his father Jac Van Den Burg, violinist, and Douglas Beattie, bass baritone. The orchestral numbers were the Schubert Unfinished Symphony, Bizet's L'Arlesienne Suite (No. 2), Valse Triste and Finlandia by Sibelius. Mr. Beattie sang Handel's Largo, La Calumnia from the Barber of Seville and Schumann's The Two Grenadiers; and the elder Van Den Burg played Romance (Ries) and Hejre Kati (Hubay). Jose Iturbi made a brief address at the concert. The assistant conductor of the San Jose group is Dr. Charles M. Richards.

NBC Artists Service to Present Thorborg, Cigna, Bovy and Jessner

Four of this season's newcomers at the Metropolitan Opera make their first American concert tours next season under the management of NBC Artists Service. They are Kerstin Thorborg, Gina Cigna, Vina Bovy and Irene Jessner. Mme. Cigna has also been engaged for appearances at the San Francisco and Chicago Opera Houses, and Vina Bovy for the San Francisco Opera.

A newcomer to this country is Engel Lund, Danish soprano and interpreter of folk songs. Other additions to the list announced by NBC Artists' Service for 1937-38 include John Charles Thomas, Giovanni Martinelli, Emanuel List, Nathan Milstein, Alexander Brailowsky, Guila Bustabo, Katherine Bacon, Ania Dorfmann, Walter Cassel, Clifford Menz, Vivian della Chiesa, Marion Claire, Florence George. Miss Bustabo is returning to this country after a three years' absence in Europe.

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Characteristic notices from recent Continental tour: 1937

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"A charming and gracious violinist who appeared on the stage like a dream. HER TONE POSSESSED RAVISHING BEAUTY AND A BRILLIANT VIRTUOSITY; the musical phrasing was poetical and moving such as one very rarely hears. An interpretation which musically as well as instrumentally could not have been bettered."—Rotterdam Avondpost.

"We have already often admired the MAGNIFICENT BOWING and the delightful tone of this artist. One will not easily be able to forget the MARVELLOUSLY PLAYED ADAGIO. It was the song of a soul, happy in its power of self-expression."—The Hague Residentiebode.

"A sound technique, a charming tone, a warm expression and an enthusiasm full of youth. It was a true joy to listen to this playing, full of rhythm, and of a LOFTY ELEGANCE."—The Hague Courant.

"The young American violinist played three concertos in which she proved the remarkable violinistic resources which she possesses. In Tartini, TECHNICAL VIRTUOSITY; in Tschaikowsky, the NATURAL STREAM OF MELODIC FORCE WHICH EMANATES FROM HER VERY SOUL; and in Dvorak, GREAT TEMPERAMENT and sound rhythmical feeling. She was given a GREAT OVATION."—Prague Abendblatt.

"Ruth Posselt is a violinist of great style. Her TECHNIQUE IS FLAWLESS and she has ABSOLUTELY TRUE PITCH. Her tone is of great dimensions and always pleasing. HER BOW ARM IS A MARVEL OF SURETY."—Prague Vecerni Ceske Slove.

"SINCE HUBERMANN WE HAVE NOT WITNESSED SUCH A TAXING PROGRAM IN WHICH THE YOUNG VIOLINIST PLAYED THREE DIFFICULT CONCERTOS WITH A MASTERFUL CONCEPTION AND VIRTUOSITY."—Prague Ceske Slove.

Last New York recital at the Town Hall on Feb. 19, 1937, and as soloist with the Boston Symphony Orchestra

(Serge Koussevitzky, Conducting)

"Her particular merits as an executant have long been recognized. She was as skillful as ever in encompassing the music facilely and with admirable correctness."—N. S., New York Times

"Her program was one of striking interest. She showed herself to be a violinist of solid technical attainments and clean forceful delivery. HER INTONATION WAS GRATIFYING IN ITS SECURITY, AND THE INCISIVENESS OF HER BOWING AND CLARITY OF HER LEFT-HAND TECHNIQUE COULD BE ADMIRED WITHOUT RESERVATION."—Winthrop Sargeant, New York American.

"Authority of a virtuoso—mistress of a meltingly beautiful lyricism."—Moses Smith, Boston Evening Transcript.

"Hers is a healthy vibrant tone produced by a bow that has a solid grip on the strings and is flexibly controlled. SHE HAS GENUINE MUSICALITY AND AN HONEST TECHNICAL EQUIPMENT WHICH ARE PARAMOUNT DESIDERATA."—G. G., New York Post.

"She played with admirable clarity and poise, producing a delightfully pure tone—was given an ovation—most enthusiastic and every moment of it was richly deserved."—C. W. D., Boston Globe.

"MISS POSSELT GAVE A BRILLIANT PERFORMANCE OF THE DVORAK CONCERTO. SHE AMPLY DESERVED THE OVATION SHE RECEIVED."—Alexander Williams, Boston Herald.

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Martinu's Radio Opera Has Prague Introduction

Comedy on the Bridge Has Brilliant Score—Operas Restore Russian Works—Walter, Kleiber, and Kubelik in Philharmonic Concerts —Nadia Reisenberg and Other Pianists Score—Folk Music and Commemorative Programs

PRAGUE.—Otakar Jeremias, chief conductor of our Broadcasting Station, is not only a highly gifted leader, but also a patron of all progressive movements. Therefore it was natural that an opera written for the radio by Bohuslav Martinu was premiered recently. The one-act work, entitled Veselohra Na Moste (Comedy on the Bridge) is based on a short play by V. K. Klicpera. The plot concerns an ownerless bridge over which two armies prepare for war. A girl who visits a soldier by the hostile riverside, encounters difficulties on returning, the bridge becoming the scene of comic confusions which finally turn out satisfactorily.

DASHING MUSIC

Martinu's score, conforming to the pressing requirements of the radio, is rhythmically simple and completely brilliant. The form is that of the *comedia dell 'arte*, consisting of spoken words, recitatives, arias, duets, little ensembles and instrumental numbers of illustrative character. Easy to understand from the harmonic point of view, the score is transparently instrumented, and holds attention from start to finish—a matter of a half hour. Under Otakar Jeremias, the Broadcasting Orchestra did splendid work. The chief roles were by Josef Celerin (Hop-Grower Bedron), Marie Cyterakova (Wife Eva), Borek Rujan (Fisherman), Julie Vildova (Popelka) and Karel Leiss (Teacher).

OPERA HOUSES GO RUSSIAN

The first Czech hearing of Borodin's Prince Igor was staged by the National Theatre. The efficient cast included Stanislav Nuz (Igor), Marie Zaludova (Jaroslavna), Jan Berlik (Igorevitch), Vilm Zitek (Galicky), Jiri Juml (Kontchak), Marta Krasova (Kontchakovna), Bronislav Chorovic (Ovlur), Karel Hruska (Eroshka) and Ludek Mandaus (Skula). Zdenek Chalabala conducted. The luxurious decorations were by Nikolaj Benois who came from La Scala for the occasion.

In memory of the centenary of Pushkin's death, the same opera house gave a restoration of Tschaikowsky's Eugen Onegin. Zofie Napravilova (Tatjana), Zdenek Otava (Onegin), Konstantin Karenin (Lenski), Stepanka Stepanova (Olga), Marta Krasova (Larina) and Jiri Juml (Gremin) were the chief protagonists, with Milan Zuna the conductor.

An event was the local premier of Rimsky-Korsakoff's The Tsar's Bride, warmly welcomed at the German Theatre. Mounted by Frank Schultes, stage-managed by Renato Mordo, and conducted by Fritz Zweig, the performance excelled in detail and dynamic variety. Lydia Kindermann (Lŭba) was in prime form, both vocally and histrionically. Harriet Henders lent her beautiful soprano to the role of Martha. The masculine contingent was headed by Theodor Scheidl (Grjasnoj), Magnus Andersen (Sobakin) and Jaro Libal (Bomelius).

WALTER, BUSCH, KLEIBER

Bruno Walter scored in his appearance at the German Theatre. A large audience applauded him to the echo.

The Society of the German Holiday-Camps engaged Fritz Busch and the Czech Philharmonic Orchestra for its charity concert this year. Rise Stevens who sang two contralto arias by Gluck and Donizetti.

Erich Kleiber conducted his last concert of the season. The first half of the program was devoted to Czech music, tone poems by Smetana and Novak being played with sparkling rhythm and tonal beauty.

ONDRICEK RETURNS

After an absence of many years in the United States, Emanuel Ondricek came back to Prague to introduce Ruth Posselt, young American violinist. Under Ondricek's careful leadership, Miss Posselt interpreted violin concertos by Tartini, Dvorak and Tschaikowsky with well-schooled technic and purity of tone.

Nikolai Malko's baton made the best of a Slav program comprising Bohemian Overture (Balakirev) Hakon Jarl, tone poem by Smetana, and Pictures from an Exhibition (Moussorgsky). Jan Herman played Liszt's piano Concerto in E flat.

ALL-CZECH LIST

Rafael Kubelik devoted a symphony evening to popular native composers: Fairy-Tale, from Suk's music to Zeyer's play Raduz and Mahulena, Slovak Suite (Novak) and symphony in G major (Dvorak).

Another all-Czech evening was offered by Karel Jirak, who opened the concert with a performance of his first symphony, written in 1916. A workman-like reading of Suk's tone poem Praga was preceded by Martinu's second piano concerto, with Germaine Leroux, the admirable soloist.

PIANISTS IN EVIDENCE

Adrian Aeschbacher, Swiss pianist, gave proof of his art in a program of Kreisleriana (Schumann), sonata in C major (Brahms), sonata in A minor (Mozart), four studies (Lang) and the Aeschbacher fugue (Frey).

Carlo Zecchi's recital showed the Roman pianist possessed of digital dexterity in works by Ticciati and Debussy.

Nadia Reisenberg, American pianist, attracted the audience with her splendid technical equipment and musical intelligence.

Cyril Smith offered an evening of distinguished piano playing. The principal items of his program were Paganini Variations (Brahms) and Waldstein Sonata (Beethoven).

VARIED FOLK SONG

Moria Shen, English songstress, gave a somewhat stagy delivery of folk songs, not always done in correct style.

The Jewish Relief Society for the Carpathian Russian District arranged a recital by Engel Lund, her long, interesting, and instructive program including Icelandic, Swedish, Danish, Czech, and Yiddish folk music, fully disclosing the capabilities of the artist.

COMMEMORATIONS

In honor of Albert Roussel's sixty-eighth birthday, the Pritomnost Society gave a gala program of the French composer's works. Mme. Arvez-Vernet, dramatic soprano of the Paris Opera, sang songs with telling effect; Rudolf Hertl, flutist, and Eugen Kalix, pianist, played Joueurs de Flute; Anna Kramarova revealed her gifts in Trois Pièces de Piano; the final number was string quartet in D major, capably played by the Ondricek Quartet.

In memory of the first anniversary of Respighi's death, we heard small compositions of the Italian musician played by pupils of the Czech State Conservatory.

Umelcka Beseda, publishing house, paid tribute to the eightieth birthday of Frantisek Ondricek. The list contained My Country (Dvorak), Beethoven's violin concerto, Ondricek's string quartet and Czech Rhapsody for violin and orchestra. The broadcasting orchestra under Otakar Jeremias, the Ondricek Quartet, and violinist Vojtech Frait were the performers. Among the hearers was our State President.

GERTH-WOLFGANG BARUCH.

ETHEL GLENN HIER'S

recent engagements include appearances before the Music Study Club of Portsmouth, Va., April 19; 21, MacDowell Junior Music Club, Gastonia, N. C.; 22, Anderson College, S. C.; May 14, New York Alumni Club of Delta Omicron, national music sorority; 16, Ohio Wesleyan University, New York-Monnett Club; 19, Associated Music Teachers League, Steinway Hall, New York. Miss Hier gave a lecture-recital on MacDowell-Debussy with piano illustrations of both, also a talk on her play for juniors, Boyhood and Youth of Edward MacDowell, and played A Day in the Peterborough Woods. (Photo by Herbert Mitchell.)

Choruses Hold Stage In Cleveland

Spring Programs Given by Singers Club, Orpheus and Bach Organizations—Museum Lecture-Recital on Festival Offerings

CLEVELAND, O.—Crowded out by an overflow of music during the last hectic weeks before the season's end, the 128th concert of the Singers Club remains to be reviewed in these columns. Under the able leadership of Boris Goldovsky this veteran group of enthusiastic choristers was heard in a varied and exacting program, including such operatic excerpts as the Sailors' Chorus from Wagner's Flying Dutchman and Zitti, zitti, from Verdi's Rigoletto, besides early classics, English chanteys, and a composition by Homer B. Hatch, one of the veteran active members of the club. Lionel Novak furnished adequate accompaniments and the soloist of the evening was José Echaniz, Cuban pianist, who exhibited fleet fingers, and pianistic personality. Encores were the rule and all performers came in for their share of applause.

Charles D. Dawe appeared at the helm of the Orpheus Male Chorus at the Museum of Art, and again demonstrated his undisputed musicianship in a fine program, containing his own arrangements of several Handel choruses, Wagner's All Praise to God and Mr. Dawe's own setting of Gluck's Dance of the Blessed Spirits from Orpheus. Sarane Francis, contralto and Cassius Chapel, tenor, were the soloists.

Another fine choral group, the Bach Chorus under the direction of William F. Strieter made its annual appearance in the Little Theatre of Public Hall. Excerpts from Brahms' Requiem were commendably presented with fine tonal balance. Other numbers were Bach's Es erhub sich ein Streit and several favorite chorales as well as Josephine Forsyth's setting of the Lord's Prayer. The guest soloist on this occasion was Alfredo Chigi, baritone, young American singer.

BACH PROGRAM AT MUSEUM OF ART

In a program designed to prepare listeners for the fifth annual Bach Festival at Baldwin-Wallace Conservatory in Berea, the Museum offered an entire Bach program, presenting a group of chorals arranged for brass choir under Cecil Munk. Arthur Quimby, at the newly acquired harpsichord, accompanied the Cleveland tenor, Joseph Koutsky in Three Spiritual Songs from the note book of Anna Magdalena. Included also was the showing of a motion picture of places associated with the life of Bach.

The film was made by Dr. Harold Gleason of the Eastman School of Music. Another feature was the exhibition of rare first editions of Bach from the collection of Albert Riemenschneider who is director of the Bach festivals in Berea.

The modern dance held sway at the Art Museum when Eleanor Frampton, Marjorie Schneider and Eleanora Buchla with their respective groups interpreted modern music in an ultra modern fashion. Lionel Novak and William Newman, talented and promising young pianists composed music for the different groups and the experiment aroused considerable interest in local dance circles.

R. H. W.

Pupils of Frank and Elizabeth Bishop in Recital

Pupils of Frank and Elizabeth Bishop gave a program in Steinway Hall, New York, on May 14. Mr. Bishop's students gave a fine account of their pianistic learning, and those of Miss Bishop sang well and fluently. The recital presented Sylvia Suzowsky, Marjorie, Steinkraus, Mrs. Carl Lindberg, Audrey Gilmore, H. Bradley Martin, Agnes Strauss, Ada Simmons, Peggy Waters, Anita Landa and Florence Hubbart. The music performed was taken from standard composers from Bach and Haydn to Debussy and MacDowell. The audience was large and applausive. R. C.

Photo by Marant, Paris

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—Elmore Bacon, Cleveland News

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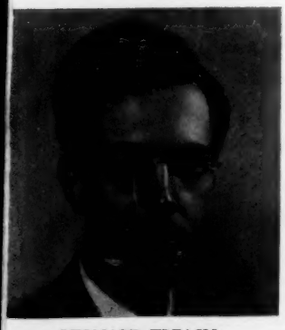

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Dublin Features Own Singers In Series of Three Operas

First Symphonic Radio Broadcast in Capital—Active Festival Season —Colonel Brase's Army Band Scores

DUBLIN.—There has been a recent slight wave here in favor of local effort, but unfortunately the patronage for visiting front rank artists proved to be disappointing.

In the Celebrity Concert Series we had Jascha Heifetz and Richard Tauber. The former came with a magnificent program. His artistic resourcefulness was probably at its best in the Wieniawski D minor concerto. It was also interesting to find him taking the Dvorak Humoresque somewhat slower than it is usually played, suggesting to Irish ears a parallel with the scheme of our Kerry Dance.

Tauber gave us operatic numbers, Lieder and Lehar and Johann Strauss music. The singer evinced rare art and verve, and had an acclamatory reception.

In The Royal Dublin Society's Series, pianist Moiseiwitsch played Beethoven, Bach, Chopin and Schumann. We also had William Primrose's delightful viola playing, the Menges String Sextet, Eileen Joyce (an Irish-Australian pianist who made an excellent impression), the piano duet recital by Dorothy Stokes and Alice Yoakley, and Renée Flynn and Dorothy Griffith, vocalists.

HOME TALENT IN OPERA

Enthusiasm for local effort was evidenced by the patronage extended to this year's undertakings of the Dublin Operatic Society. Three works were performed: Traviata, Madam Butterfly and Mignon. Guest artists took the leading parts, while other singers, the chorus and orchestra were native. Particular interest centered in the production of Mignon, it being many years since the opera was given in Dublin. There was distinct shakiness in the choral and orchestral work the opening night, but in subsequent performances, this was corrected and all moved pleasingly. In Mignon, the title role was by Geraldine Costigan, a North Ireland singer who acquitted herself admirably. The tenor role was sung by Ben Williams. Lieutenant Doyle (of the No. 1 Army Band) conducted. For Traviata and Butterfly, the leading roles were brilliantly enacted by Elena Danieli and Heddle Nash. Arthur Hammond directed. There were capacity gatherings on each occasion.

Under the auspices of the Broadcasting Service of the Irish Free State, the first symphony concert took place in the Gaiety Theatre. The important occasion had present the President and Vice-President of the Executive Council of the State, as well as by musical notables of the city. Sir Adrian Boult (music director of the British Broadcasting Company) swung the baton, with local musicians for the choral and orchestral work. We heard the cello concerto by Elgar, second symphony by Brahms, Seraglio Overture by Mozart, Somerset Rhapsody by Holst, and introduction to Act III, from Die Meistersinger. Thelma Reiss was the capable cello soloist, and Renée Flynn the excellent vocalist in the Holst opus.

IRISH FEIS

Belfast had a successful festival, with entries numerous, and judicials paying warm tributes to the musical culture and appreciation of the northern city. Derry, as usual, did splendidly. Both cities were generous in welcoming southern Irish competitors, who responded heartily by carrying off some of the important awards. The Northerners also carried off many of our coveted trophies.

In the beautiful city of Sligo, an Irish "feis" took place with songs, dances, and the native language. The competitors were highly praised by Godfrey Brown. The merit of the Children's Choirs in Plain Song was remarked by the Very Reverend John Burke, Dean of University College, Dublin, an enthusiastic votary of Church Music.

In Dublin, the Father Mathew Feis and the Rathmines Feis provided interesting preludes to the Feis Ceoil which is to be held end of April. The former, with its distinctly Celtic program of songs, dances, drama, instrumental, choral, and orchestral sections, attracted an enormous entry. Its admirable organization is due to the Franciscan Fathers.

A NOTABLE BAND

The several fine performances of the Free State Army Band No. 1, under the baton of Colonel Brase, have had a bracing effect on our orchestral standards. No corps of instrumentalists could more worthily represent Ireland on an American tour.

M. F. LINEHAN.

(Photo by C. Brandenburg)

Gibner King

Coach

Accompanist

has returned from Concert Tour to reopen his New York Studios for the summer season

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Walter M. Locke, Contest Winner, Appears in Charleston

CHARLESTON, S. C.—In a contest participated in by thirty-nine musicians and singers, and adjudicated by Hans Kindler and Harold Bauer, the award of $300 was won by Walter M. Locke, pianist. Following this award Mr. Locke gave a recital to which were added encores, in the Musical Art Club Hall at Charleston, S. C., on April 26. A large audience registered approval of his artistry. B. M.

Edwin Hughes to Hold Fifth Annual Class at South Carolina College

Edwin Hughes has been engaged for the fifth successive season to conduct a master class for pianists from June 7 to July 3 at the South Carolina State College (Winthrop College). Mr. Hughes' twenty-first annual summer master class in New York City begins on July 5.

Sigma Alpha Iota Activities

Gertrude Evans, national president of Sigma Alpha Iota, installed Alpha Omega chapter at the University of Mississippi, April 20. Gene Abberstett is the chapter president. Henriette Blackwell, contralto, was presented in a recital of songs by the New York Madrigal society. At Milbank Chapel, Teachers College, Columbia University, Alpha Theta chapter of Sigma Alpha Iota presented Antonia Brico, chapter honorary, and Joyce Borthelson in a two-piano recital, assisted by Pauline Michel, violinist, and Marian Flagg, accompanist. Sigma Epsilon of Milwaukee presented the following artists in Vesper Service: Gertrude Barr, organist; Ada Hecker, pianist; Ruth Grellinger, soprano; Anna Jones, harpist; Elinor Kemmitz, violinist; Viola Beyersdorf, cellist; and Jeannette Petersen, mezzo-soprano. Violet Johnson, Alpha Theta member of Sigma Alpha Iota, and choral and glee club leader of Elizabeth, N. J., were assisted by Dr. Hollis Dann in a choral concert May 6.

Astrid Fjelde, soprano of radio and concert, assisted by Jettie J. Denmark, conductor-pianist, was presented in recital at national headquarters, Tudor Tower, New York, April 24. Lulu Jones Downing, chapter honorary, composer and pianist, gave a New York (Town Hall) concert, April 24, assisted by Bradley Griffin. Helen Naeseth, soprano and member of Alpha Theta chapter, offered a recital at Paterson, N. J.

EDITH KNOX,

pianist of Los Angeles, has been engaged to play Ravel's piano concerto at the Hollywood Bowl concerts on September 2. Efrem Kurtz will be the conductor and the Los Angeles Philharmonic Orchestra is to furnish the accompaniment.

Engagements of Ruth Shaffner

Ruth Shaffner, soprano, was soloist on April 26 with the Brewster Choral Club, Brewster, N. Y. Alderson Mowbray was at the piano. Miss Shaffner also recently appeared at the Gramatan Inn, Bronxville, N. Y., for the State Convention of the P. E. O. Sorority. At a private musicale on Park Avenue, New York, Miss Shaffner sang songs by Jessie Moore Wise, with the composer at the piano. Among them was one dedicated to Miss Shaffner and entitled Enchantment. Mrs. H. H. A. Beach has dedicated another song to Miss Shaffner. This is I Sought the Lord.

Miss Shaffner will spend the summer at her home in the Berkshire foothills, where she is to prepare programs, teach and present choral programs. One of these will be Cadman's Morning of the Year.

Chamber and Keyboard Lists in Capital

Alexander Sklarevski Plays with Pro Musica Quartet—Cremona Players Heard—Washington Pianists Club Event

WASHINGTON, D. C.—On May 10 Alexander Sklarevski, pianist, and the Pro Musica Quartet were presented in a benefit concert at the home of Mrs. Edwin Parker. Mr. Sklarevski included on his program an andante in F major by Beethoven, capriccio in B minor (Davin-Liszt), several selections by Chopin, Isle of Joy (Debussy) and three preludes by Scriabin. Numbers played by the quartet were the *scherzo* from string quartet in F flat (Cherubini), *finale* from "The Riders" Quartet (Haydn and the quartet in D Major (Borodin). The intimacy of this drawing room recital afforded Mr. Sklarevski an opportunity to reveal his most unusual abilities.

The Cremona Quartet consisting of Elsa Raner and Lavada Hudgens, violins, Inez Becker, viola and Mabel Duncan, cello, were heard at Pierce Hall on May 17. Their program consisted of the quartet in A (Boccherini), andante (Schubert), Alla Spagnuola (Glazounoff) and quartet in A minor (Schumann).

An unusually delightful program was given on May 14 at the Washington College of Music by members of the Washington Pianists Club (representative artist pupils of leading teachers of Washington, Baltimore and New York). Those taking part were Elizabeth King, Esther Silver, Myrna Macklin, Gertrude Effenbach, Ann Sugar, Everett Stevens, Betty Baum and Leah Effenbach.

LeRoy Lewis presented three outstanding artist pupils in a program of vocal music on May 18 at St. Andrews' Parish Hall. Taking part were John Hall, tenor, Robert Ewing, baritone, and Margaretta Eckloff, soprano. The latter, only sixteen years old, sang the difficult aria Non piu di fiore from the opera La Clemenza di Tito (Mozart) with ease and artistic finish. Frederick D. Weaver gave competent assistance at the piano.

G. E.

Raymond Bauman's Junior Pupils Presented

Junior pupils of Raymond Bauman gave a recital on May 16 in the Bronx Woman's Club, New York. The young pianists included Maressa Hecht, Rose Gold, Paul Post, Judith Singer and Jeanne Vandervoort Walsh.

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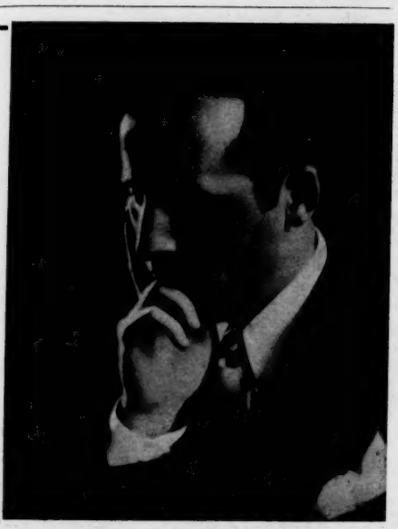

Fritz Mahler, Viewing Opera's Status, Favors Lyric Drama in English

Plans Series of Ten Performances by Philadelphia Civic Grand Opera, of Which He Is Musical Director—Upholds Ideal of Ensemble Excellence, Rather Than "Star" System

Fritz Mahler thoroughly believes that the future growth of opera in this country will be best served by the cultivation of carefully studied productions, in which the artistic ensemble work, rather than the presentation of single "stars," shall be the aim.

"It seems to me that the general level of a performance should be the important consideration and not the concentration on one or two outstanding singers.

"In my opinion, balanced performances and English translations are necessary to make opera an integral part of the national life."

PLANS WINTER OPERA SERIES

Mr. Mahler, who is the musical director of the Philadelphia Civic Grand Opera Company (Francesco Pelosi, general manager), is to have an opportunity to try out his ideas in this direction next season, when the company is to give ten performances at the Academy of Music in Philadelphia. The season begins in October and extends into the following spring.

"This past season was the company's first," said Mr. Mahler, "and the presentations included Aida, Tosca, Tristan and Isolde. I conducted the Tristan performance, and we were highly gratified at the success the public accorded us. Next year we plan to include in the repertoire Die Meistersinger, Tristan, Tannhäuser, Die Walküre and Salome.

"We want to produce these works along the lines of balanced performances. I don't mean by this that we will present no 'name' singers, but first consideration goes to the performance as a whole.

BALANCED PERFORMANCES NEEDED

"Performances of this kind are what is needed, I think, to develop the great amount of vocal talent that is found in the United States. American singers find it hard to compete with Europeans because the latter have the advantage of more experience. In Europe, singers begin by appearing in the smaller cities, and by the time they have a chance at the important opera houses, they have acquired assurance and routine.

"Here the young Wagnerian singers never get sufficient rehearsals and hardly a chance to show and develop their talents. This is the reason why it is nearly impossible to find American Wagner singers—despite the fact that here is more talent than in any other country in the world."

He added that he would advocate giving all the operas in English, if good translations could be found. In the near future the Wagner Society of New York intends to hold a competition for the best English versions of the Wagner texts.

KNOWN AS A SYMPHONIC LEADER

Mr. Mahler is known as a symphony conductor, as well as in the operatic field. His introduction to the American public, when he came here last summer, was as conductor of the CBS Symphony Orchestra over the Columbia network. In Europe, Mr. Mahler was for five years conductor of the Copenhagen Symphony Orchestra, conducted the Dresden Philharmonic Orchestra for a season, and headed the orchestra of Berlin Funkstunde, the city's broadcasting station. He has appeared as guest conductor in Munich, Wiesbaden, Firenze, Budapest, Stockholm, Warsaw, Vienna and other cities.

(Photo by Fayer, Vienna.)

FRITZ MAHLER

"It was my pleasure to present a number of scores by Americans while I lived in Europe. Among these were Frederick Jacobi's Indian Suite, Black Maskers by Roger Sessions, and compositions by Henry Cowell and others."

A student of composition under Schönberg and Berg, Mr. Mahler is an authority on music in this complex idiom. He also has frequently conducted the music of Bruckner and Gustav Mahler. M. L. S.

Memphis Beethoven Club Engages Artists for 1937-8

MEMPHIS, TENN.—The Beethoven Club of Memphis has engaged Eugenia Buxton, American pianist, to appear in the 1937-38 season. Miss Buxton is a resident of Memphis, and it is rare that a local artist is afforded such recognition. The other attractions in the Beethoven Club series are Richard Crooks, Rose Bampton, the Vienna Choir Boys, and the St. Louis Symphony Orchestra in a return engagement. One thousand five hundred old and new members have been enrolled in the Beethoven Club and, with the addition of juvenile and out of town members, the roll is expected to reach 2,000—the largest in its history. The concerts have been increased from three to five.

Contest Winners to Be Soloists in Philadelphia Youth Concerts

PHILADELPHIA.—Four winners are announced by the Concerts for Youth Committee following the recent auditions held at the Academy of Music on April 28, 29 and 30 for the purpose of selecting young soloists between the ages of thirteen and twenty-five to appear with the Philadelphia Orchestra at next season's Youth Concerts. The successful candidates are Mildred Gordon, pianist, eighteen; Mark Dawson, baritone, nineteen; Rafael Druian, violinist, fifteen; Yolanda Picucci, flutist, thirteen.

Dr. E. G. Hesser, Music Education Head at N. Y. University, Is Versatile Musician

Dr. Ernest G. Hesser assumed the position of chairman of the department of music education at New York University last September, succeeding Dr. Hollis Dann, who had reached the age of retirement. Dr. Hesser was the director of music for the Cincinnati Public Schools and the University of Cincinnati. He is a former member of the board of directors of the National Music Educators Conference and also a member of the National Education Council. He was president of the music division of the National Education Association, president of the In-and-About Cincinnati Music Educators Club, director of the Cincinnati Teachers Chorus and was organizer and chairman of the Committee on Vocal Affairs for the National Music Educators Conference. During his leadership in Cincinnati he developed a music course of study for the city schools and also acted as chairman for writing a State Course of Study in Music Education for the schools of Ohio. He is considered an authority on the child voice and furthered the vocal development of that city through choral clinics, a cappella choirs in the high schools and choirs in the elementary schools.

Dr. Hesser was born in Crestline, O., in 1883. He studied with William Shakespeare and Sir Frederick Bridge of London, England; Isidore Luckstone and Dr. Carl Dufft of New York City; at Cincinnati Conservatory of Music and Cincinnati University. He holds a B.S. degree from Butler University; M.A. degree from Cincinnati University and a Doctor's degree from Cincinnati Conservatory of Music. Dr. Hesser was also director of music in the Indianapolis Public Schools and had charge of the public school music department at Arthur Jordan Conservatory of Music, affiliated with Butler University, for nine years. He was director of music for Bowling Green State University, Bowling Green, O., where he conducted an annual music festival, for six years.

Dr. Hesser is preparing a program of studies and events for the coming summer session of the department of music education of New York University.

Harmony Guild of New York Marks Fifth Year

The Harmony Guild of New York celebrated its fifth birthday at the studio of its founder, Jean Buchta, on May 11. An informal talk, The Relationship between the Conductor and the Soloist, was given by Ruth Kemper, violinist and conductor. Violin compositions by Harry Allaire and Baruch Altman were performed by Mr. Altman with Francoise Mereminska at the piano. Songs written by Baruch Altman and Lily Nyeboe were well interpreted by Frances Coulter, soprano, with Jean Buchta at the piano. Prelude by Harry Allaire was played by Francoise Mereminska and she and Ruth Vinitsky played the first movements of their sonatas. All of these compositions revealed considerable musical ability and were enthusiastically received.

Officers for the ensuing year are Donald J. Dickens, president; Mary Gibson Stowe, vice president; Dorothy Mayes Holmes, recording secretary; Peral Pardew, corresponding secretary and treasurer; and Jean Buchta, music-director.

Henry Holden Huss, American composer, will be guest at the June meeting and with Jeannette Wiedman, pianist, and Carmela Ippolito, violinist, present a program of his compositions. E. G.

Cincinnati Trio in Chamber Music

Classic and Modern Works Attractively Presented—New Members Appointed to Symphony Orchestra Personnel

CINCINNATI, O.—The Cincinnati Trio, presented by the Clef Club, offered a recent chamber music concert. The members of the trio, Ary van Leeuwen, flute, Fritz Bruch, cello, and May Estel Forbes, piano. The program included excellent compositions by Fritz Bruch and fine arrangements by van Leeuwen. The trio was especially proficient in ensemble and interpretation in the Mozart trio in E major, which contrasted well with the sonata, La Flute de Pan, by Jules Mouquet. In this van Leeuwen particularly displayed his mastery of the flute. Two movements from the trio in G minor (von Weber), van Leeuwen's arrangements of Saint-Saëns' Pavane, Etienne Marcel and Bruch's Mood at Sundown were beautifully played.

Bruch was the soloist in the aria from the suite in D (Bach), Pièce en forme de Habanera (Ravel) and his own Spanish Gypsy Rhapsody played with vivacity to the exciting piano accompaniment of Miss Forbes, who performed with fine musicianship. Five Impressions of a Holiday, a trio by Eugene Goossens, was accorded an ovation. The artists aroused enthusiasm of the capacity audience and van Leeuwen's arrangement for trio of Chaminade's Portrait was played as an encore.

NEW ORCHESTRA MEMBERS

Theo. F. Gannon, manager of the Cincinnati Symphony Orchestra, announces the engagement of Erik Kahlson as first viola player of the orchestra to succeed Vladimir Bakaleinikoff, who resigned to take up work in Hollywood.

Mr. Kahlson, who has been first desk violinist of the Cleveland Orchestra for the past nine years, was born in Helsingfors, Finland, of Swedish parents, was educated in Sweden. He has toured the leading music centers of Europe as concert violinist and been in America since 1925. He is known as the violist of the Walberg Brown String Quartet. The management also has engaged four young men trained in Cincinnati schools of music; Herman Wassermann, John Beroset, Mat Kuhn and Corwin Taylor. Jean C. Musick has been moved up to principal of the horn section upon the resignation of Max Hess. M. D.

Bane Booking Bureau Notes

Sarita, Spanish dancer, is to appear with the Boston Symphony Orchestra on May 27 at Symphony Hall, Boston. Edwin Strawbridge and Lisa Parnova, dancers, gave a performance at the State Teachers College in Buffalo, N. Y. Betty Paret, harpist, was guest artist with the Watervliet Civic Chorus in Watervliet, N. Y., on May 11. All are under the management of the Bane Booking Bureau.

HELEN TESCHNER TAS

American Violinist

LONDON RECITAL DEBUT, Wigmore Hall, April 27th, 1937

LONDON TIMES, April 30th

The first appearance in England of Miss Helen Teschner Tas at Wigmore Hall on Tuesday disclosed a violinist whose playing gave uncommon pleasure. A natural aptitude for the instrument has been polished into assured technical accomplishment, her phrasing is that of an instinctive musician, and her tone is of the ringing kind, massive and acute, in contradistinction to the sweetness which sometimes approximates a violin to a wind instrument. Her bow commands a sweeping style that was equally effective in the vigorous quick movements of a concerto by Nardini, the Bach E major partita and in the slow movement of Lekeu's sonata, where the long phrases carry quite a different mood.

MORNING POST, April 29th

At her first London appearance Miss Tas, who was accompanied at the piano by Mr. Ivor Newton, gave the impression of being a player of considerable power and much skill. Her playing had a real sense of style, of which evidence was given both in the Concerto by Nardini and in the unaccompanied partita in E major by J. S. Bach. That Miss Tas is also capable of providing playing of an emotionally expressive nature was made apparent in the attractive interpretation she gave of Lekeu's sonata, the slow movement being especially sensitively performed.

SUNDAY TIMES, May 2nd

Musicians coming to us from America have a reputation for executive culture of the first order. In making her first appearance here this violinist fully maintained it. The tone is full, penetrating but round, the bowing of conspicuous ability. The Nardini Concerto in E minor was beautifully phrased.

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Ravinia Announces Six Week Series of Orchestral Events

Chicago Symphony to Be Heard Under Guests—Chalmers Clifton Leads Illinois Players—Bach Chorus Among Concert-givers in Active Spring

CHICAGO.—The Ravinia committee announces a six-week season of symphonic concerts by the Chicago Symphony Orchestra under distinguished visiting conductors beginning with a gala program on July 1. On that date an operatic concert in honor of the late Louis Eckstein, who founded Ravinia as a mecca for summer grand opera, will bring four old Ravinia favorites—Lucrezia Bori, Mario Chamlee, Leon Rothier and Conductor Gennaro Papi. The second night Sir Ernest MacMillan, conductor of the Toronto Symphony Orchestra, offers the first of four concerts with Jose Iturbi as soloist. The second week Ernest Ansermet wields the baton and the third week has as guest director Hans Kindler, conductor of the National Symphony Orchestra. On Saturday night of that week Mischa Mischakoff will be the soloist, making his farewell appearance as concertmaster of the Chicago Symphony Orchestra and the following Thursday Hans Lange is to be at the helm. Vladimir Golschmann of the St. Louis Orchestra directs the fifth week and the six and final week introduces to Ravinia the international conductor, Fritz Reiner.

M. JENNETTE LOUDON IN PIANO RECITAL

A large audience gathered in the Cordon Drawing Room on May 16 to hear M. Jennette Loudon, pianist, in a program which embraced many schools. Miss Loudon, who has headed the Beethoven Trio for many years, is as interesting a recitalist as an ensemble player.

CHALMERS CLIFTON AS GUEST CONDUCTOR

The Illinois Symphony Orchestra performed Handel's F major Concerto Grosso, Elgar's Sea Pictures, Sibelius's second symphony and the first performance here of Quincy Porter's Poem and Dance at its May 16 concert at the Great Northern Theatre. At the baton was Chalmers Clifton, director of the New York federal music project, who made a decisive hit at this, his Chicago debut. Mr. Clifton displayed technic and interpretative gifts quite out of the ordinary.

MUSICAL GUILD PRESENTS YOUNG ARTISTS

The Musical Guild, an organization which presents worthy young talent in debut recitals, chose Jenska Slebos, cellist, and Verona Medbery Sterns, pianist, to appear in a joint recital at Kimball Hall on May 17. Each has been well schooled, Miss Slebos under the tutelage of Daniel Saidenberg and Miss Sterns under the guidance of the late Agnes Hope Pillsbury.

FRANK LAIRD WALLER PRESENTS STUDENT

Dr. Frank Laird Waller, director of the Tri-City Symphony Orchestra and who has conducted the Dresden, Berlin, Paris, Vienna, Cincinnati, Chicago, Minneapolis and Milwaukee orchestras, introduced to an appreciative audience Eunice Trotte, lyric-coloratura, in recital at Kimball Hall on May 18. Miss Trotte's predominant qualities are fine diction and a fresh, clear voice.

CHICAGO BACH CHORUS

At its spring concert, May 16, at Concordia Teachers' College in River Forest, the Chicago Bach Chorus presented a trilogy of Bach's festival cantatas for Easter, Ascension and Pentecost, the Easter and Pentecost receiving first performance in these surroundings. Under the able leadership of Theodore Lams the chorus sang with gusto and religious fervor. Else Harthan Arendt delivered the soprano solos with that authority, dignity and profound reverence which have won her distinction. She shared heavily in the approval of the listeners.

MISS WESTERVELT DIRECTS MUSIC AT SPRING FESTIVAL

Annually Louise St. John Westervelt arranges and directs the musical program for the spring festival of the National College of Education in Evanston. This year Miss Westervelt offered a Russian episode, in which the college choir sang numbers by Dargomyshski, Borodin, Rimsky-Korsakoff and Tschaikowsky. The scene was colorful, and effective, the choir sang the difficult music with enthusiasm and skill under Miss Westervelt's decisive baton and the audience applauded profusely.

CHICAGO ARTISTS ASSOCIATION

The Chicago Artists Association's final concert of the season was in the form of a musical carnival of nations in the form of a world cruise when a gala costume program was presented by Chicago singers, duos, dancers, violinists and pianists, with Harriet Case, president, leading the festivities.

LOUIS ROUSSEAU'S MUSIC STUDY COLONY

Again this summer Louis Rousseau will have his music study colony at Eagle Springs Lake, Wis., beginning July 1 and continuing until August 28. Mr. Rousseau comes from the Paris Opera Comique and is a member of the Union Professionnelle des Maitres du Chant Francais. The music study colony is for those who wish to spend their vacation in serious musical study. Mr. Rousseau holds master classes in voice, lauguages opera repertoire and stage deportment.

TARNOWSKY HONORS AMERICAN COMPOSERS

Serge Tarnowsky, who in the last year has presented his artist students in piano recitals in the Little Theatre of De Paul School of Music, culminated the historical series with a program devoted to American composers at Kimball Hall on May 14. Piano literature of every country has been featured in this series and in some respects the American program was one of the most enjoyable. MacDowell, Chasins, Guion, Griffes, Powell, LaViolette, Edward Collins, Heniot Levy, Radie Britain, John Alden Carpenter, Rudolph Ganz, and Leo Sowerby were the composers inscribed on the program played by Adabelle Gross, Dorothy Pollen, Beverly Magged, Samuel Sorin and Rose Goldberg. These young pianists have won recognition here and added to their laurels and to those of their efficient mentor by their individual prowess at the keyboard.

THE SILVIO SCIONTIS MAKE APPEARANCES

Mr. and Mrs. Silvio Scionti (Isabel Laughton) will have three appearances as duo-pianists in Chicago this summer—on June 23, when they play the Liszt Concerto Pathetique in Orchestral Hall, and two two-piano recitals at the Chicago Musical College on July 2 and 9. The Sciontis have returned from a tour in Iowa and Minnesota.

DE PAUL UNIVERSITY A CAPELLA CHOIR

A much improved De Paul A Capella Choir was heard in Kimball Hall on May 20. The tone is larger, the attacks more precise and the program as a whole held more interest than other seasons. The choir still has to learn that impeccable intonation and careful nuance are necessary qualities. Irving Ilmer, violinist, a pupil of Richard Czerwonky, was one of the assisting artists and gave a good account of his mentor's Memories, Wieniawski's Scherzo Tarantella and Bloch's Ninun.

FELICETTA FERRARA IN DEBUT RECITAL

Felicetta Ferrara, was presented by Bertha Ott to a comfortably large gathering at Curtiss Hall on May 20. Miss Ferrara has a lovely soprano voice, well schooled and which is at its best in florid music such as the Villanelle by Del Acqua. Musical intelligence, clear diction, good stage presence are her other qualities, but she was too ambitious in programming the Batti, Batti from Mozart's Don Giovanni, which, however, earned her an encore. Mozartean style is as yet beyond her comprehension.

Rose Goldberg, a brilliant pianist, was the assisting artist. Her account of the Chopin Andante left much to be desired as to poetry, but she completely redeemed herself in the Polonaise, which scientillated under her virile and fleet fingers.

EVENTS IN AUDITORIUM RECITAL HALLS

The following programs were given recently in the various recital halls of the Auditorium Building: Mrs. J. Ullman presented a piano and voice recital in the Gold Room on April 18. The Chicago League of Hard of Hearing held a fashion show and ballet program in Recital Hall on April 24. The American Conservatory of Music presented Goldie Marx and Perry Essig Crafton in a piano and violin recital in Perrin Hall on April 25.

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HAROLD HENRY,

composer, pianist and teacher, will remain at his New York studio until August 1.

Boston Season Takes Lease of Life

Pop Concerts, Longy School and New England Conservatory Groups, and Eva Gauthier Heard—Memory of Foote Honored by Composers' Forum

BOSTON.—Arthur Fiedler and the Boston Pops Orchestra continue to offer nightly diversion to eager crowds at Symphony Hall. Mr. Fiedler's programs this season have been running to the lighter side. If symphonies, concertos and other several-movement forms have appeared on the programs recently, it has been usually a selection of a single movement. On the other hand, the longer one-movement works have not been neglected, like Tschaikowsky's Romeo and Juliet on May 16. The most appetizing item for that evening, incidentally, was the Vivaldi concerto in B minor for four violins and string orchestra, with Julius Theodorovicz, Robert Gundersen, Gaston Elcus and Nicolai Kassman stepping out of the ensemble to play the solo parts.

On May 17, traditional Harvard Night at the Pops, the additional attraction as customarily on that occasion was the Harvard Glee Club, singing a group of numbers under the direction of G. Wallace Woodworth. Ernest Schelling's Victory Ball, a work not frequently played in Boston, appeared on the program of May 19. And on May 21, in addition to the first movement of the Unfinished Symphony of Schubert there was the ever-grateful Academic Festival Overture of Brahms.

The more formal concert season took on a slight lease of life during the week, if under less formal auspices than the usual concert-hall affairs. On May 18 the Longy School of Music, a relatively young educational institution but an important force for high artistic standards hereabouts, gave its fiftieth faculty concert in Agassiz Theater, Radcliffe College. The attractive program consisted of the Bach D minor piano concerto (with string quartet substituted for string orchestra), Hubert Lamb's violin-piano sonata, Yves Chardon's first string quartet, Brahms's F minor piano quintet and numbers by Vaughan-Williams, Chardon and Lekeu for voice and instrumental combinations. Messrs. Chardon and Lamb are members of the Longy School Faculty. The performers were Frederic Tillotson, pianist; Melvin Whitcomb and Marion Barber, violinists; Louis Artières, violist; Mr. Chardon, cellist; Norbert Lauga, violinist; Elmer Schoettle, pianist; Jean Devergie, player of the English horn, and Rulon Robison, tenor.

NEW ENGLAND CONSERVATORY EVENT

On the same evening, under the auspices of the New England Conservatory of Music, advanced students of woodwind instruments at that institution, played a fairly remarkable program consisting of Milhaud's sonata for flute, oboe, clarinet and piano; prelude and fugue by Alan Scott Hovaness, local composer; Roussel's flute concerto; Dobronic's Pastoral for oboe and English horn; Walter Piston's three pieces for flute, clarinet and bassoon and Trois Pièces Brèves by Ibert. The players were Philip Kaplan, flute, Norman Carrol, clarinet; Joseph Lukatcky, oboe, and Verona Durick, piano, among others.

EVA GAUTHIER SINGS

Rather suddenly and unexpectedly Eva Gauthier descended upon us with her welcome and too frequently presented gifts. The place was Gore House in suburban Waltham, where Mme. Gauthier gave on May 20 a recital in aid of preserving a historic, beautiful dwelling. With the expert assistance of Celius Dougherty Mme. Gauthier plied her distinctive art on a program consisting of a group of lullabies ranging from ancient to present-day; a group of Spanish songs, including the last word of de Falla; animal songs by Casella, Halffter, Stravinsky, Pierné and de Sévérac; and dance songs by numerous hands, mainly French. It was a program to release the very best in Mme. Gauthier's art.

COMPOSERS' FORUM HONORS FOOTE

The Composers' Forum Laboratory of the WPA gave its final concert of the season in Repertory Hall on May 20, when the proceedings took on the form of a sort of review of the season's activities. In addition to a tribute to the late Arthur Foote, to whom had been devoted a program at the opening of the Forum, the program of this final concert contained music by fourteen other composers who had been represented in the series: Alan Scott Hovaness, Mark Dickey, Robert W. Manton, Joseph Wagner, Leo Rich Lewis, Carl Howard, Mae Shepard Hayward, Henry Hadley, Herbert Boardman, Margaret Starr McLain, Edward Jenkins, Israel Freedman, Harry Newton Redman and Donal Tweedy.

M. S.

Beguiling Echoes of Past Centuries In Programs of Music Lore Trio

Louise Arnoux, Imelda Georges and Youry Bilstin to Present Rare Works of Older Eras

The beauty of music of past ages invests the programs of the newly formed Music Lore Trio. The members of this ensemble, Louise Arnoux, mezzo-soprano, and Imelda Georges and Youry Bilstin of the Friends of Ancient Instruments Society, are all known for their individual achievements, but they have a common ideal—to bring music of the past through its original media; ancient instruments and voice.

Miss Arnoux told me something of the repertoire upon which the trio will draw in their concerts next season. Her own researches into vocal music have led her back through ten centuries. The most ancient of the instrumental offerings is of the recorder, the repertoire including folk music for that instrument dating from the tenth to the eighteenth century.

FROM TROUBADOURS TO COURT BALLETS

"Some of the loveliest of the songs were composed by the troubadours and trouveres of the twelfth and thirteenth centuries, men of astounding creative power and versatility, each combining the gifts of poet, composer, singer and instrumentalist.

"Little is taken from the fourteenth century, somewhat decadent. The fifteenth century contributes its exquisite love songs and *pastourelles*. In the sixteenth century we find the art becoming increasingly polyphonic, but still many compositions are written for solo voice, accompanied by lute.

"The seventeenth century marks the blossoming of a beautiful lyric art, which has been regrettably neglected by later generations. As already, during the reign of Charlemagne, French musicians quarrel with the Italians and refuse to be dictated to, the Italian style being then too dramatic for the pure lyricism of French inspiration. Among the best modern arrangements of French songs of this time are those of Walter Morse Rummel.

THE POWDERED WIG ERA

"Entering the eighteenth century, arias enrich the trio's repertoire. They are taken from court ballets, cantatas or opera comique productions, written by such composers as Campra, Destouche, Monteclair, Phillidor and others.

"The works I have been describing represent, of course, the refined art of the different periods. The trio's programs also take cognizance of the folk music.

RARE INSTRUMENTAL MUSIC OF THE PAST

"So much for the vocal element. As for the instruments—Miss Georges and Mr. Bilstin offer combinations of viole de gambe, lute, recorder, harp, and, when the repertoire approaches the modern, the piano. However, of the ancient instruments and the voice, we three can encompass voice and lute; voice and harp; voice, recorder and viole de gambe; voice and recorder; voice, recorder and harp; voice and viole de gambe; recorder and harp; viole de gambe and harp; and lute and harp.

THE MUSIC LORE TRIO.
Imelda Georges, Louise Arnoux and Youry Bilstin.

"Until the fourteenth century, instrumental music was only a supplement or accompaniment to voice. At that time, however, we see the beginnings of ensemble music, and Miss Georges and Mr. Bilstin perform many beautiful compositions of that period and later. Some of the performances on our programs are arranged for our available combinations, but most of them are just as written.

"Mr. Bilstin names as the sources of his musical researches libraries and museums, including the library of the Paris Conservatory, the Brussels Conservatory, and museums in Russia, which are particularly rich in eighteenth and nineteenth century manuscripts." M. L. S.

COMING CONVENTIONS

JUNE

June 1 to 3.....Portland, Ore. .....Oregon Federation of Music Clubs
June 11 to 13.....Butte, Mont. .....Montana Federation of Music Clubs
June 14 to 16.....Hotel Roosevelt, New York City....Music Publishers Association of the United States and National Association of Sheet Music Dealers

JULY

July 26 to 29.....Hotel New Yorker, New York City....Music Trades Convention (National Association of Music Merchants, National Piano Manufacturers' Association of America, National Retail Musical Instrument Dealers Association, National Association of Band Instrument Manufacturers, National Association of Musical Merchandise Manufacturers, National Association of Musical Merchandise Wholesalers)

DECEMBER

December 29 to 31.....Pittsburgh, Pa. .....Music Teachers National Association

MARCH, 1938

March 27-April 1, 1938.....St. Louis, Mo. .....Music Educators National Conference (Sixth Biennial Meeting)

Havana Orchestra in Anniversary Concert

Modern Music Featured—Guitar Lecture and Recital—French Program —Children in Operetta

HAVANA.—The third anniversary Concert of the Orquesta da Camera was held at the Lyceum Society, with works by Stravinsky, Prokofieff, de Falla, Ardevol and Ravel (whose concerto for piano and orchestra had been "requested"), Angelica Fernandez serving as the soloist for the second time this season. José Ardevol (founder of the ensemble) led the orchestra.

Sponsored by the Cuban Spanish Institute of Culture, Regino Sainz de la Maza, Spanish guitarist, gave two lectures on the guitar and vihuela and their development. The interesting talks were followed by performances of ancient guitar works from the sixteenth and seventeenth centuries.

Regino Sainz de la Maza recently offered another guitar recital, playing Malat's serenade; Moreno Torroba's Castillian Suite; Sors' allegretto and finale from Gran Sonata; Handel's sarabande, minuetto, air, gavotte; Bach's chaconne; Tarrega's Evocation; Granados' La maja de Goya; and Sainz de la Maza's El Vito and Zambra. In Bach's chaconne, the artist impressed with his musicianly interpretation.

VIVE LA FRANCE

The Symphony Orchestra of Havana dedicated a program to French composers. Saint-Saëns' Suite Algerienne opened the concert, and the same composer's G minor piano concerto was also done, Adelfa Virgili being the soloist in an understanding reading of the work. Bizet's L'Arlesienne Suite (No. 2), closed the list, all of which Gonzalo Roig conducted tastefully.

Before capacity audiences (exclusively composed of members of the Pro Arte Musical Society) Remo Bolognini, violinist, delighted us with two recitals. His fine tone and fluent technic won admiration, as did also the accompaniments played by Eugen Helmer.

ADULTS AND JUVENILES

The Philharmonic Orchestra of Havana, conducted by Amadeo Roldan, excelled in a pair of concerts. Both received splendid performances under Roldan's able baton.

At the National Theatre, the Children's Fine Arts Society gained success with the amusing operetta Toy Shop. More than sixty children were in the cast. Ponchielli's Dance of the Hours was also presented, Kiki Skirving being the prime dancer. Nena Benitez, music critic and leader of the society, directed the orchestra. He and the casts had enthusiastic applause.

HUBERTO DE BLANCK.

Heinrich Gebhard Artist-Pupil Heard with Orchestra

MELROSE, MASS.—Norma Bertolami, charming young pianist pupil of Heinrich Gebhard of Boston, played the Mozart C major concerto with the Melrose Symphony Orchestra (George Brown, conductor) on May 4 at Memorial Hall. Displaying both ample technic and good interpretation Miss Bertolami offered an excellent performance for which she was generously and vociferously applauded. L. J. G.

Gerster-Gardini Club Holds Annual Frolic

The Gerster-Gardini Club presented its Annual Frolic, under the direction of Berta Gerster-Gardini, at the Roerich Theatre, New York, on May 17. All the skits, were cleverly sung and acted, and well received. There was a prologue by Tom, My Cat, by Roy Curtis, Jr. which started the program merrily. Tonia Tarsanen, a charming singer with a lovely voice, appeared in Rose and her Mules from The Bell of the Hermit (Aimé Maillart). Gloria Gerli from the Sonia Serova dance studios did the Swan's Love Death from the Carnival des Animaux, revealing graceful technic.

Lillian Odze and Roland Fiore sang a duet from The Magic Flute (Mozart) with rollicking humor and fine vocal technic. In honor of Edgar Stillman-Kelley's eightieth birthday, Verna Carega gave an interpretation of his Lady Picking Mulberries, displaying a voice rich and greatly pleasing the audience. Vera Ellen Rohe assisted her as a Butterfly. Miss Tarsanen as Suzel and Charles Sorce, as Fritz, blended their fine voices in a duet from L'Amico Fritz (Mascagni). The setting was particularly attractive and the two singers cordially received.

Gudrun Ekeland has a coloratura voice of excellent quality and resonance which she uses well. Larry Forsyth as Death and Frank Martocci as The Emperior assisted her in Death Vanquished by Song (a Rimsky-Stravinskiana).

Part II of the program consisted of an Eventful Rehearsal arranged by Mme Gardini and Mr. Fiore from The Bird Cantata by J. Nathieux in which the following appeared: Roland Fiore, Verna Carega, William Lloyd Morris, Frank Martocci, Kathrun Taliaferro, Tonia Tarsanen, Lillian Odze, Rose Martocci, Mildred Brown Duryea, Gudrun Ekeland, Meria Alliegro, and Jessica Foote.

Animals and Insects by Louis Gruenberg was sung by Miss Carega, who was excitedly applauded. Helen Curtiss the possessor of an exceptionally good voice, sang Dove Valse by Arditi, which was dedicated to Etelka Gerster. This skit included a parody on a radio amateur hour which was particularly amusing. The scenes and lighting were by Donald Silks and Florence Barbour and Alice Wightman at the two pianos lent admirable support to the singers. J. V.

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NEW YORK — MAY 29, 1937 — No. 2940

NEW ADDRESS

The Offices of the Musical Courier Are Now Located on the Seventh Floor of 119 W. 57th St., New York City, a Few Doors West of Our Former Location.

There is an after-festival to the recent Cincinnati May Festival, represented by the fact that the event showed a financial profit.

—o—

Some of us, who never have understood the plot of La Gioconda, would like to know also the exact meaning of Fascism, Communism, Socialism and Sovietism.

—o—

Many astonishing opinions come forth when radio columnists venture into musical criticism. They generally infer that renowned names in concert or opera guarantee outstanding performances on the air. If the congregation please, that is by no means always the case.

—o—

Toscanini turned up unexpectedly, by airplane, in Salzburg at a recent concert led by Bruno Walter in that Austrian city. The news of the illustrious *maestro's* presence leaked out, but no one in the audience got a look at him, for he hid himself behind the organ on the stage. When they are not doing professional service, the world's most determined hiders-from-prying-eyes seem to be Garbo, Lindbergh and Toscanini.

—o—

Valkyr of the Piano

So quickly does the musical scene change in present-day America that only the old-timers will probably remember the dynamic pianism of Teresa Carreño, although her name has become a tradition in the tonal annals of this country. The twentieth anniversary of the Venezuelan pianist's death falls on June 12 next. As she died in New York, where she had made her headquarters for some years despite frequent tours elsewhere, commemoration would be most appropriate.

Mme. Carreño, who in her day was known by such sobriquets as "Valkyr of the piano," had indeed a most picturesque personality, an imposing pianistic style which was masculine in its force and grandeur. Her early studies were with Gottschalk, Mathias and Rubinstein. It may not generally be remembered that she was one of the race of child prodigies in a day that included such eminent members of the ilk as Hofmann and Kreisler. At nine she made a piano tour of the United States, and later for a time (1875-82) proved her versatility by appearing on the operatic stage. But the piano recalled her (fortunately) and after about the season 1890 she emerged as one of the most brilliant keyboardists of the day, acclaimed in Europe and America.

One of the independent-minded artistic ladies of an era when feminism was still in its swaddling clothes, she provided news for the presses by taking unto herself four successive husbands—first the violinist Sauret, then the baritone Giovanni Tagliapetra, then the composer-pianist Eugen d'Albert (himself something of a matrimonial champion), and finally Arturo Tagliapetra.

A beloved and a glamorous platform personality, Carreño's influence upon the pianism of her day was considerable. She was one of a line that brought into being the more brilliant style of virtuosity that today dominates our platforms. It is fitting that respects be paid to her memory as a pioneer in the cause for women's artistic independence.

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The American Operatic Path

Recent weeks have seen additions to the store of American operas. In the case of Gian-Carlo Menotti's Amelia Goes to the Ball, although its composer was born in Italy, the score is the product of an American training at the Curtis Institute of Music. The resounding success gained by this impish and tuneful little satire on the foibles of fashionable ladies brought into light an undoubtedly strong talent, which it is safe to say will be associated in the future more or less with the American scene. The commissioning of the twenty-five-year-old composer by the National Broadcasting Company to do an original opera for radio use also points the way to a possible development in which the wireless will play sponsor to such talents—a rôle that has vast potentialities for American music.

After youth, ripe experience was served when Walter Damrosch's The Man Without a Country had its premiere at the Metropolitan. This was in several ways an admirably useful historical piece of picturesque background, well put together on the part of the veteran composer and his librettist, Arthur Guiterman. Critics who objected that here was not ponderable matter in the manner of Tristan and Isolde were clearly beside the point, as it was no doubt the intention of the authors to do exactly what they did—provide a viable, quick-moving work which should not bore the audience. Far less desirable would have been a heavy coating of profundities. Moreover, the contribution made by the Damroschian use of *"mélodrame"*—declamation to music—showed the way to a restoration in American opera of this time-honored device which, it must be remembered, has had vivid examples in the French *opéra-comique* and German *Singspiel*.

The Juilliard School of Music premiered Garrick, with score by Albert Stoessel and book by Robert Simon, a work partaking of both dramatic and comic elements, but treated rather in the manner of the Straussian music-drama, with some lighter spoken sequences and set numbers.

Concerning the rather difficult medium there essayed, which nevertheless had its effective scenes and numbers, there is some wholesome comment by Virgil Thomson in a recent issue of Modern Music (New York). Mr. Thomson (himself the composer of the admirably clear design of Four Saints in Three Acts, on a problematic libretto, if there ever was one) has fatherly advice for native composers who attempt the ambitious blend of the comic and the dramatic:

"1. The comedy-drama, although a possible operatic formula, is not a very good one. It falls too easily between the high seriousness of religious tragedy or . . . melodrama on the one hand and the bitter intensities of social or political satire on the other. It usually lands in a morass of pretty placid sentimentality. Such *libretti* seldom inspire composers to the higher flights of musical invention. They can only be put to music (like Der Rosenkavalier) in the charming or sentimental manner. Even then only about once in a generation do they ever come off. . . .

"2. The language of operatic libretti may be prose in structure but it must be poetic in its concentration of a great deal of passionate meaning into a small space. Otherwise it needs no music, is in fact a drag on the rapidity with which music can communicate passionate meaning. A conversational or diffuse prose style is a wrong style for libretto-writing.

"3. The late-German composers (roughly Wagner through Hindemith) whether of chamber or theatre music, are not good models of musical style for here and now. They are the last flowers of a whole century's fantastic and luxuriant decadence. They are all right for their time and place. Anything is that. But their complex harmonic and orchestral texture, loud, busy, ponderous and very tricky, is hardly the best medium for depicting our simple U.S.A. motivations or our interpretations of legendary ones, not to speak of its cumbersomeness as an accompaniment to our rapid and racy speech. Purcell and Sullivan for English declamation, Glinka, Weber and Verdi for the expressive use of the human voice and the correct treatment of the accompanying orchestra, these are the sound models of operatic procedure. Nothing but confusion has ever resulted from imitating a deliquescent art. That German art in the past seventy-five years has been a progressively deliquescent art, is, I believe, a matter of common knowledge to the musical world, even the German."

These opinions are perhaps open to qualification, as it is conceivable that the German music-drama model may still be used spontaneously (witness Weinberger's Schwanda). But the writer has put his finger on a weakness in much modern opera of the present day, not only in this country but in Europe. It is the tendency to select, instead of a style suitable to and dictated by the subject (even if it is necessary to invent a new one), something that is hallowed by tradition. On the other hand, one of the reasons for the success of Amelia Goes to the Ball was the delightful suitability of the sparkling style to the matter in hand. It might be a healthier thing if composers adopted something of the criterion of the uncultured listener when confronted with the Ring dramas or the conventions of nineteenth century Italian opera. To these people, such ceremonies against the American background just do not "sound natural." How much more, then, should the musician on these shores be wary about taking a story which has its own genuine character and setting it in the conventional forms of an art which sprang up in another period and clime.

—o—

Radio on the Up and Up

Radio listeners often wonder how many persons constitute the air audience of this country. Some figures just released by CBS are enlightening in that regard: there are 65,000,000 radio sets in use throughout the land, which exceeds the number of automobiles, and is more than twice the number of telephones in operation. Furthermore, 24,500,000 American families have receivers. During the last twelve months, 1,300,000 sets were bought for homes and motor cars. "Currently," concludes the CBS report, "the sets are selling at the rate of twenty-eight per minute." And those of us who long ago predicted what radio would come to mean for good music, were at that time mocked, and told that the new machine was merely a toy and a passing fad.

—o—

A Musical Testament

The influence of music on human *mores* is an interesting matter to ponder. The lasting effect that certain old-time songs has made on the minds of sentimental persons is nothing short of amazing. Let the loudspeaker emit the strains of one of these ditties, and even a barroom full of roisterers will wax tenderly reminiscent. No end of members in the older generation cherish fond recollections of such operas as Marta. But the newer works have not yet won their perfervid followers, unless it be among the younger tonal fans who grow excited by a subject from Stravinsky.

One of the testimonies to the influence of the lyric stage was a recently probated will of a retired army officer. The author of this testament directed that his clothing and "men's trappings" should be distributed "to those most needing them, if it can be done without a scene as in the opera Gianni Schicchi." (It was explained that the General had been an ardent opera-goer and that the Puccini comic work had been one of his favorites.)

Let no one say that the gilded horseshoe at the Metropolitan is devoid of earnest seekers after truth upon some of the vexed aspects of the world. To be sure, the possible effect of a heavy dosage of opera plots on impressionable youth might result in lurid doings along Debutante Row, but on the whole one must conclude that the general effect would be several degrees more uplifting than the atmosphere and entertainment imbibed in the night club and cocktail bar.

The young generation will survive as did their parents and grandsires, who came through the wicked era of champagne parties and hansom cab flirtations relatively unscathed. But it would be a good thing if an occasional morsel of melody not wholly of the syncopated variety were to nestle in the memories of the juniors today, as they did in the minds of their staider elders.

VARIATIONS

By Leonard Liebling

Honestly speaking, are you not somewhat confused about musical composition in present-day Russia, about what the Soviet government wishes it to be, and what it actually is? As for myself, I confess that I was awfully muddled on the subject until today, my bewilderment being in no way lessened by those American commentators who tried to interpret the politico-tonal happenings in the Soviet Union.

Clarification for us all is furnished by Nicholas Slonimsky, in his article, Development of Soviet Music, published in the Research Bulletin (April 30th), a paper issued monthly (at 56 West 45th St., New York), by The American Russian Institute for Cultural Relations with the Soviet Union.

Calling Soviet music "the continuation of Russian music," Slonimsky goes on, "yet it has acquired traits that are definitely distinguishable from all Russian music, in fact from all old music. These traits are connected with the general characteristic of a victorious revolution, for a revolution must be optimistic, or else it will not survive, and Soviet music is optimistic. This is to be understood figuratively as well as literally. Even a Soviet threnody, or mourning ode, has elements of faith in the future and very often concludes in a major key. Revolutionary music must also, to a certan extent, be programmatic, for it is related to the events of each successive year. . . ."

Slonimsky divides Soviet music into three periods, influenced by political and cultural thought since the Revolution. "During the time of War Communism (1927) the musical radicals held sway. . . . Using technical terms, it could be said that the prevalent tendencies of the first period of Soviet music, from War Communism up to the advent of the NEP (New Economic Policy) were urbanism, constructivism, and to a certain extent, expressionism. . . . Perhaps the most incongruous feature of the period was the Scriabin influence which almost all Soviet composers acknowledged in their works. . . . a significant phenomenon, typical of the period of transition."

We are told by the author that the second phase of Soviet music came after the introduction of the NEP and the beginning of economic reconstruction free from the chaos of war. "Music began to evolve along sounder lines, influenced to a certain extent by the post-war Western music. The works of the French Six, of Stravinsky, the new possibilities opened by Schönberg's twelve-tone system, the urbanist operas of Ernst Krenek, and the expressionist Alban Berg, reached Russia and introduced to the Soviet composers a new field of musical expression. Dissonant counterpoint, metrical diversity, special instrumental effects, flight from tonality, or accumulation of conflicting tonalities within the same chord, culminating in polytonality, all these typical complications of early post-war music are present in Soviet music of the middle twenties."

Statistical methods of musical analysis were applied in the Leningrad Music Institute. Theremin introduced the first electrical instrument capable of producing any pitch and any timbre with mathematical accuracy. In keeping with the general tendency towards "dehumanization" of music, a conductorless orchestra, Persymfans, was formed in Moscow and gave its inaugural concert in 1922. The Institute of Musical Science was formed in Moscow, 1921, and a special Division of Musical History was founded at the Institute of the History of Arts, Leningrad, 1920. A society especially devoted to the study of quarter-tone music was founded in Leningrad, 1923, by George Rimsky-Korsakoff, grandson of the composer.

The visits of Darius Milhaud, Alfredo Casella, Arthur Honegger, and Béla Bartók brought to Russia fresh influences from the West. In the summer of 1929, Henry Cowell, the ultra-modernist from the United States, went to the Soviet Union and acquainted Soviet musicians with the achievements of American modern composers. He also gave private demonstrations in Moscow and Leningrad of his new piano technic—"tone clusters," played with the forearm and the fist, pizzicato and glissando, played directly on the piano strings.

* * *

Opposition developed to all those methods, however, and The Russian Association of Proletarian Musicians (RAPM) was formed in 1924, and in 1929 published an elaborate profession of faith, which condemned Western influences as petty-bourgeois, expressionism as harmful to the spirit of collectivism, musical inventions and tricks as cerebral and inaccessible to the masses. Moussorgsky and Beethoven were selected as models and true revolutionary spirits, "building within an organized system and yet sufficiently daring to advance their respective epochs to a new evolutionary stage."

RAPM, self-constituted power, had no governmental backing, and was dissolved in 1932 by the Central Committee. That ended the second period of Soviet music, and since then the composers of Russia have been allowed to write practically as they please. Now they again use the ancient native folk material and combine it with the best of what has been learned from Western examples.

* * *

The third period brought Shostakovitch, and his instrumental works and operas had wide vogue in his own land until suddenly in 1936, an article published in the Pravda (and widely quoted in America at the time) strongly devastated the young composer's popularity. The screed called Lady Macbeth of Mtsensk "a product of petty-bourgeois formality and insincere and unnecessary trickery . . . coarse naturalism . . . Leftist confusion instead of natural human music . . . cheap clowning . . . based on the principle of negation of opera. . . ."

Shortly after the appearance of the foregoing piece of criticism, another diatribe was let loose against Shostakovitch and his successful ballet, The Limpid Stream, supposedly reflecting life on a collective farm. The renewed attack called his work "stylization and vulgarization."

It was assumed by other composers of Russia, and the public there, that Shostakovitch's career had ended, but as no administrative decree was declared against him, he kept on with his activities, and now is writing a new ballet and his fourth symphony. It remains to be seen how much effect was exerted upon him by his critics.

Ivan Dzerzhinsky, who writes simply and melodiously, Miaskowsky ("the product of Muscovite philosophic introspection") and Serge Prokofieff are other leading figures of the third period. Of Prokofieff's new style, Slonimsky writes that "it is national with socialist content, addressed directly to the masses and at the same time maintained on a high level of musical craftsmanship."

* * *

To summarize the whole development of Soviet music since 1917, Slonimsky gives this evolutionary table, useful to all students of the subject:

First Period
From the Revolution to the NEP
November 7, 1917-August 9, 1921

Post-Scriabinesque enlargement of the tonal frame, heavily programmatic titles, nihilistic and anarchistic decimation of musical form, interest in scientific and pseudo-scientific possibilities in music, early attempts at the music of the masses, mostly in the loud proclamatory odes and asymmetric marches.

Second Period.
From the NEP to the
dissolution of RAPM
August 9, 1921-April 23, 1932

Penetration into the USSR of post-war western European music, including jazz. Emergence of expressionist drama, opera-bouffe, and satirical opera. Serious study of atonality and polytonality. Machine music in both senses—music imitating the sound of the machines, and music produced by the new machinery, incorporated in the orchestral score. Construction of electrical instruments. Ultra-chromatic music (quarter-tones). Struggle between the tendency towards "music for musicians only" and music for the masses. The rise of the Russian Association of Proletarian Musicians (RAPM).

Third Period.
From the dissolution
of RAPM to the present.

Undirected musical activities after the dissolution of the RAPM. The rise of Shostakovitch. The acceptance in the Soviet Union of jazz as a *sui generis* music of the masses. The synthesis of the extreme westernizing trend toward pure musical science and increasingly dissonant texture on the one hand, and the extreme tendency towards ultimate simplification. Return to tonality, in a stylized form. The appearance of *Sovetskaia Muzyka*, an important monthly devoted to the problems of musical policy and musical science. Participation of Soviet composers in the festivals of the International Society for Contemporary Music. Evolution of the music of the masses in a folk style, including national minorities. Gradual materialization of socialist realism in music, increasingly national in form. The sharp criticism of Shostakovitch, at the beginning of 1936, marking a new phase of Soviet music.

* * *

One is especially indebted to Slonimsky for a final catalogue of forty living Russian composers, from Anatole Aleksandrov to Aleksei Zhivotov, with short biographies and a list of their works. In spite of what I thought hitherto was careful following of the contemporary Russian output, I was familiar with only twenty-one of the forty creators, even though all those mentioned by Slonimsky have written in the larger forms—the youngest is Vladimir Yurovsky (1915) with an overture, symphony and violin concerto and opera in the making (the latter called Opanas.) The oldest composer in Slonimsky's list is Serge Vassilenko (1872), pupil of Taneieff and Ippolitoff-Ivanoff, and now professor at the Moscow Conservatory. His output consists of much chamber-music, two symphonic poems, several ballets, and the operas, The Sun's Son and Christopher Columbus.

* * *

New York, May 23, 1937.

Dear Variations:

This newspaper clipping from Waco, Tex., has been handed to me:

FLUTE DESTROYED, BOY MURDERS STEPMOTHER

SARAJEVO, Jugoslavia, April 9 (UP).—Stephen Matijah, 18, stabbed his stepmother, Maria Matijah, to death because she destroyed his flute, police charged today. They said that the stepmother, annoyed at Stephan's constant playing, smashed the flute while he slept.

Considering the place it came from, I hope this incident won't be the reason for any international troubles, as those of 1914.

Being somewhat of a flute player myself, my opinion is that if young Stephen had a flute made of platinum, like mine, Mrs. Matijah wouldn't have been able to smash it so easily overnight.

Respectfully submitted, together with my cordial greetings,

Yours,
GEORGES BARRÈRE.

* * *

Defending the scarcity of new music on his programs, Toscanini writes to a friend (as quoted in The Times last Sunday) that he has only a few years left to live, wishes "to come nearer the truth of the Haydn and Beethoven symphonies," and "leaves to the younger men who are rising, to promote the new music."

It is Toscanini's privilege, of course, not to devote time and energy to studying the latest symphonic scores, but his decision excites no admiration. The true artist is not supposed ever to close his mind and ears to the advance of the creative art. The older conductors naturally have the greatest experience, knowledge and authority. If they all were to turn their backs upon the works of modernists of the moment, progress in music would be seriously hampered.

Furthermore, "the truth of the Haydn and Beethoven symphonies" has long been known, and known thoroughly. With all due respect and admiration for Toscanini's fine readings of those two composers, it requires a far stretch of truth to say that he has revealed in them any hitherto unknown meanings or beauties.

It would have been more sensible and convincing for Toscanini to admit frankly that he is not in sympathy with most of the output of the twentieth century, and unwilling to give his baton to that department.

* * *

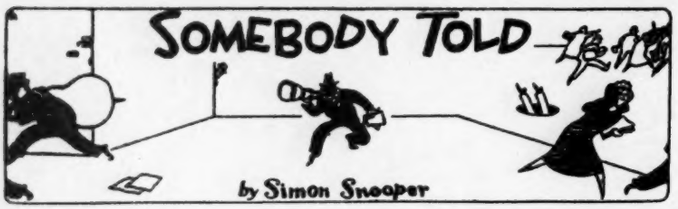
Carlos Chavez and his symphony orchestra in Mexico City will give ten concerts there from July 2 to September 10. The programs, just received at this desk, offer a wide variety of joys for musical Mexicans. The series includes plenty of Wagner, symphonies by Beethoven, Mozart, Haydn, Vivaldi, Franck, Schubert, J. Chr. Bach, Tschaikowsky, Brahms, Shostakovitch (No. 1); six of Bach's Brandenburg Concertos, works by Stravinsky (three) Debussy (three) Moussorgsky, Sibelius, Ravel, Chavez, Hindemith, De Falla, Milhaud. Of Latin-American composers, three; and two from the United States. In excellent company, that pair are Aaron Copland, and Horace Johnson (managing editor of the Musical Courier) with their Salon Mexico and Streets of Florence.

* * *

Mrs. Charlotte Freiberg, of Cincinnati, forwards what she calls ghostly musical news, clipped from the radio column of the Enquirer of that city: "Gustave Mahler's famous song cycle 'Eines Fahrenden Gesellen' (!) or 'Songs of a Wayfarer,' will be sung by Mahler on the Concert Hall broadcast at 2:30 this afternoon over WKRC.'"

* * *

In the amateur Woodcliff String Orchestra of North Bergen, N. J., among its twenty-five players are a newspaper circulation manager (concertmaster), a florist, a jeweller, painter, tailor, grocery clerk, surveyor, housewives, music students, and school teachers. This seems to imply that the music played by the group is well-read, and its performances are fragrant, deftly-chiselled, colorful, fitting, nourishing, exact, devoted, ambitious and educational.



Paris, France
May 5, 1937

Dear Mr. Snooper:

The other night, attending a performance of Regina Victoria, played by Gaby Morlay, I, like many another, rushed to Mme. Morlay's dressing room after the first act, to congratulate her on her magnificent impersonation. Your General European Representative was also on hand, having a delicious little chat with the feted French lady, when some one spoke up with, "It's truly a royal evening, isn't it, Mme. Morlay?"

"How do you mean?" she enquired, with one of her bewitching smiles.

"This way," he said, "in one of the boxes is the King of Sweden, on the stage is Gaby Morlay, the Queen of Actresses, in the third row front is Irving Schwerké, a Prince of critics." M. B.

Dear M. B.:

Maybe Schwerké is a prince, but I'll bet no government in the world would allow him to be called His Royal Highness. All critics, foreign or domestic are, but do not, rank. Ask any professional musician.

Ever thine,
SIMON SNOOPER

* * *

The powers that be of the Galaxy Music Corporation including His Majesty Marshall Kernochan, the Prime Minister A. Walter Kramer, and Mrs. Kramer gave a festive and gay May Wine party on May 19 in their exotic commercial home for many, many friends and associates. I went in by the back door and sipped thirstily from the flowing bowl and chatted merrily with this and that grand personage. With my third glass of the potent brew, my photographic eye went berserk. Somehow I have a vague feeling of yelling greetings to Blanche Perkins, Francis Witherspoon, Philip Harris, Edward and Mrs. James, John Taylor, Alice-in-Wonderland, the Three Bears, Little Buttercup, Will Shakespeare, George Jean Nathan or was it Fischer, *pere et fils* and Mr. Beethoven.

As I escaped from the place, I heard some one call after me—I'm sure I heard some one call—"Off with his head." Little did the crier know 'twas gone already, not to be recovered until the morrow.

* * *

I hope, my children, you will forgive a personal confession. But, distraught as I am, I see no way out of my difficulty than to unbosom myself to you. (You are so understanding and sympathetic, I know that you will appreciate my dire position and wish me success in my venture.)

It all comes to this. Not, thank heaven, that I am being pestered by process servers, black-mailers and threats of manslaughter by persons I have maligned. That, as you know, has been the trouble every other year. And not that I fear the venom of Matilda or any of my five offsprings. Those are such habitual disturbances that they do not irritate me excessively.

But there is a new batch of flies in my ointment and I can think of no way except one to destroy them. I have tried every known remedy of the Borgias but nothing seems efficacious. As you know, I have succeeded more or less successfully in hiding from my relations. (You would, too, if you saw what mine were like and realized that I had more of the creatures than the entire WPA roster.) Now, for some curious reason I cannot comprehend, they have been inundating me with scathing letters. These I have answered as decorously as possible—but the communications do not stop. And I am frightened, so frightened. For I feel sure that in no time at all the epistles will turn into missiles demanding financial assistance. In fact, there may be sudden visitations with babies to hold until called for.

Can you picture my panic? It is terrific, and daily my jitters multiply by the dozen.

Hence, I am hieing myself hither and thither from this sordid metropolis—where, I know not nor do I care. 'Tis only that I am on my way. And, my children, unhappy though I am to cease feeding your yawning maws with tid-bits of this and that, starve if you must—I cannot afford to fly to your aid. You'll just have to invade some one's else lovenests.

However, I shall be back in the fall, for I realize my duties fully and know that no fledgling musician can live through the winter without a store of tonal nuts to crack.

* * *

P.S. Honest and true, this extraordinary missile arrived this morning just as I was packing my trunks to depart for No Man's Land. Didn't I tell you my relations would be the death of me? Do you wonder I told you that I should have visitations and monetary claims made upon me? Read and gasp as I did.

Cocktail Cottage,
Ace-in-the-Hole Hants,
May 13, 1937.

Dear Simon:

Although I could not help regarding it as very uncousinly behavior not to have heard from you for twenty years, ever since you so brusquely turned down my request for a small loan to help meet the wine bill I had incurred for necessary social activities at Gambrinus College, Oxford, I still have been a regular reader of your diverting, but rather parochial column. It seemed to me, however, that its somewhat parish-pump style of chronicling the activities of a limited circle of New York musicians and concert and opera goers might be given wider scope and significance by occasional items from London, and planned to help you in this matter by visiting Covent Garden on the night of May 12 to listen to Gina Cigna and Giovanni Martinelli—who, I believe, have sung at your Metropolitan Opera House—in Aida.

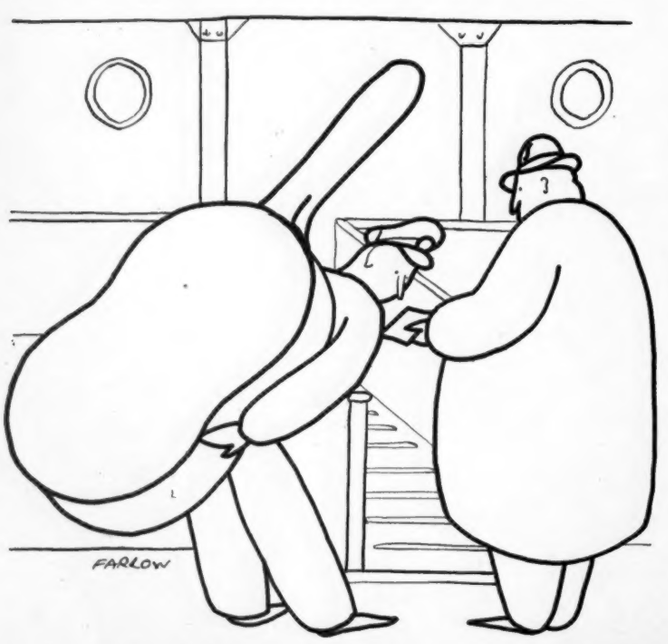
As it happened, our cousins Alphonse Snoupère, of Paris, and Stefano Snuperini, of Milan, happened to be visiting me, and courtesy dictated having a small dinner in Soho the night before the opera. We began, of course, in the old English manner with a B and S, and then Alphonse took us to a small restaurant in Soho, where we had two or three bottles apiece of rare old Burgundy. Then Stefano, to uphold the claims of his country, took us to another restaurant for some very good Chianti. For some reason I cannot fathom, the course of events became dim shortly after that, but I distinctly remember realizing that the night had turned to a rather foggy daylight, and I was in a crowd entering a large building. Although it looked rather ecclesiastical for Covent Garden, I could not think of anywhere else where a crowd would be likely to gather, as my interests, unlike yours, have always been exclusively focussed on our divine art of music, and went in. The ticket inspection seemed strict and I had, of course, no tickets—the hide-bound opera officials have never appreciated my claim to act as your representative—but I have ways of getting in which, for obvious reasons, I cannot divulge now, and hid myself behind a large pillar. It did not occur to me then that there are no pillars in Covent Garden.

As I had been working very hard during the last few days, and there was no sign of the imminent rise of the curtain—in fact, now I come to think of it, I could not see any curtain—I fell into a profound sleep. I woke up to become dimly conscious that there was some sort of religious service going on—there was singing, but it did not seem to be from Aida and the audience, although wearing rich and unusual costumes, did not seem to be an opera audience. "What act is this?" I tried to say, but several sibilant shushes were the only answer, and then my fatigue overwhelmed me again. Fortunately, I do not snore.

When I next opened my eyes, the place was nearly dark, and someone—who proved to be a policeman—was poking me with a large and obtrusive boot. "What are you doing here?" he asked. "The Coronation's over." It took some time to explain to him, and later to the magistrate, that my mistaking Westminster Abbey for Covent Garden was entirely innocent, and hence I missed the opera altogether. But you must realize that my intentions were excellent.

While we would much rather live in Europe, Alphonse, Stefano and I have reason to believe that we might find a larger field for our talents in America, and, if you will remit us the small sum of sixty pounds—$300 in your money—will come to New York in the fall. You can doubtless find room for us in your spacious apartment, or, if our cousins Siegfried von Snuper and Sascha Simeonvitch Snuperoff are already staying with you, you could ask Horace Johnson to fix up quarters for us in the Musical Courier office.

Your affectionate cousin,
ST. JOHN (pronounced "Sinjon") SNOOPER



STEWARD: *"Didn't you use to be a cellist, sir?"*

FAT MAN: *"You're right, my good man. But I had trouble getting the thing between my knees, so now I play the double bass."*

OBITUARY

Arnold J. Gantvoort

LOS ANGELES.—Arnold J. Gantvoort, musician and educator, died at his home here on May 18 at the age of seventy-nine. Previous to his resignation in 1921, he had been a teacher at and manager of the Cincinnati College of Music for a quarter of a century, also serving as director of music in the public schools of that city. He was born in Amsterdam, Holland, and came to this country in 1876 for the Philadelphia Centennial Exposition, remaining here to teach music at schools in Bowling Green, Ky., Oxford and Piqua, Ohio. He was the author of textbooks and courses in music, widely used in the schools of this country. In 1894 he was appointed head of the department for training public school music teachers at the Cincinnati College of Music, seven years later succeeding to the post of general manager formerly held by Theodore Thomas. He served for four years as president of the Ohio Music Teachers Association and was chosen by President Wilson during the World War to work with Dr. Walter Damrosch and the late O. G. Sonneck, to revise and standardize national songs. He had served as president of the National Education Association and of the Music Teachers National Association. In 1911 he was the United States representative to the International Music Congress in Rome, where he presided, being an accomplished linguist. In 1924 he went to the University of California at Los Angeles as a lecturer on music, remaining until 1932. He later was dean of the Zoellner Conservatory at Los Angeles. He is survived by two sons, Carl Gantvoort, actor and singer, and Herman Gantvoort, theatrical producer, and by four daughters. B. E. N.

Charles N. Boyd

PITTSBURGH, PA.—Charles N. Boyd, prominent organist, editor and teacher, passed away from a heart attack on April 24. He was stricken while playing the organ at Pittsburgh Musical Institute. A native of Pleasant Unity, Pa., where he was born December 2, 1875, he was a graduate of the University of Pittsburgh. He studied organ under Frederick Hodges, in Youngstown, Ohio, and was otherwise largely self-taught in music. He was long a leading teacher of piano, organ, theory and composition here, and was for a time critic of the Pittsburgh Gazette-Times. He wrote the program notes for the Pittsburgh Orchestra in 1910-12, and served as associate editor for the Presbyterian Psalter and for the 1918 edition of Grove's Dictionary (American supplement). He was associated with Dr. Will Earhart in editing Ditson's Young Students' Piano Course, was principal editor of various works on organ playing, and at the time of his death was arranging with Albert Riemenschneider a complete edition of the Bach chorales.

He served as trustee of the Pittsburgh Musical Institute, as president of the Music Teachers National Association in 1918-19 and 1923, and as treasurer of the Federation of Schools of Music. He had conducted the Cecilian Choir since 1903, and also directed the North Avenue M. E. Church Choir. He had taught in Western Theological Seminary. The degree of Doctor of Music was conferred on him in 1926 by the University of Pittsburgh. His widow and four daughters survive him. A. B.

W. O. Forsyth

TORONTO.—Wesley Octavius Forsyth, composer, pianist and teacher, died here recently at the age of seventy-four years. He had been resident in this city for a half century, where he was influential in the development of piano music. Born near Markham, Ontario, January 26, 1863, of Scottish and German descent, he after some preliminary training in Toronto was sent abroad to study. He worked in Leipsic with Zwintscher, Krauss and Jadassohn and in Vienna with Julius Epstein. He made his debut as a concert pianist in the latter city, but returned to Toronto in 1892 and took up residence as a teacher. For a time he was also director of the Metropolitan School of Music. He wrote sixty published compositions for piano and for voice. He had served as music critic of The Week and for a time as Toronto correspondent of the Musical Courier. R. T.

Mrs. Ada Martin Eller

CINCINNATI, O.—Mrs. Ada Martin Eller, one of the first ten students to enter the College of Music sixty years ago, where she studied with Otto Singer and Armin Doerner, died May 17 at the age of eighty. She is survived by a niece, Mrs. William Morris Rhodes, Arlington, Va., a sister, Marie B. Martin and a niece, Mrs. Philip Werthner both of Cincinnati. M. D.

Mrs. Elizabeth Daly

Mrs. Elizabeth Daly, novelist and editorial writer and widow of William Merrigan Daly, editor and musical conductor, died on May 20 at her home in New York.

I SEE THAT

Arriving in New York on May 23 by the SS. Lafayette were Isidor Achron and Helen Tannenbaum.

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Benjamin Grobany, baritone, was soloist for the One Hundred Club of Philadelphia on May 7 and on May 13 gave a song recital in the ball room of the Lycoming Hotel in Williamsport, Pa.

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Alexander Bloch's song The Grey River, to a poem of Arthur Davison Ficke, has been awarded the prize in the competition of the Allied Arts Association of Winter Park, Fla.

* * *

Henry F. Seibert, Mus. Doc., on May 8, performed at the meeting of the Hymn Society of America in Riverdale Presbyterian Church, New York. On June 3 he plays at Town Hall, New York, for the Commencement of the New York Law School, and on June 5 for a similar occasion of the First Institute of Podiatry .

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Mrs. H. H. A. Beach's The Canticle of the Sun was heard on May 23 at Grace Church, New York.

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Mabel Baker of Boonton,, N. J., an artist-pupil of Emma A. Dambmann, offered songs at the D. A. R. meeting on April 6, in Mountain Lakes, N. J., with Mrs. John Himmelman at the piano.

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Alfred Boyce conducted the Apollo Club of Brooklyn, N. Y., in its third concert at the Academy of Music on April 27. Susanne Fisher, soprano, was the soloist. On May 7 he led the Morning Music Club of Nyack, N. Y., with George Rasely, soloist.

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Jean Dalrymple, formerly secretary to Jose Iturbi, has gone to the Pacific Coast to be secretary to Grace Moore.

* * *

Henry Holden Huss' Elegy and Funeral March for orchestra in memory of the soldiers of the world war, will be given by the Festival Orchestra (Fritz Mahler conducting) on May 30, at the National History Museum, New York.

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Harry Stangenberg, Swedish stage director, formerly of the State Opera in Stuttgart, has been re-engaged for next season at the Royal Swedish Opera in Stockholm by its director, John Forsell.

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Leone Pettigrew, harpist, played in Greenwich, Conn., April 9, and at Columbia University, New York, April 17.

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Emanuel Baroumis, tenor, and Louise De Carre, dramatic soprano, both artists of J. H. Duval, were heard in a concert at the Great Northern Hotel, New York, on April 18.

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Richard Crooks sang on April 20 in Toronto; 23, in Bristol, Va.; 28, Wilkes-Barre, Pa.; 30, Wellesley, Mass.

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Cecil Leeson, saxophonist, has returned from recitals in Watertown, N. Y., Potsdam, N. Y.; Plattsburgh, N. Y., and Montreal, Canada.

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Selma Kramer, pianist, gave a program over Station WQXR on April 24.

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The Spring Concert of the Neighborhood Music School, New York, was given on May 14. The chorus, under the direction of Hugh Ross, and the Senior Orchestra, directed by Hugo Kortschak, were heard.

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Hans Dittman and Waldemar Hille, pianists, pupils of Hazel Griggs, appeared at the April 25 musicale of the Mu Phi Epsilon, at the National Clubhouse, New York. Mr. Hille also played at the Talk of the Town Club, on May 2, and at Town Hall, New York, on May 12. Frances Tucker has been appointed to the staff of music in the Austin, Tex., public schools.

* * *

Adele Margulies' pupil Eddy Vichnin recently played Gershwin's Rhapsody in Blue at the Warwick Lounge in Philadelphia.

* * *

Boris Levenson's Cossack's Lullaby, and My Man Is Dull, were programmed by the Woman's Broadway Community Chorus of Flushing, L. I. (Edith Baxter Harper, conductor) on May 6 and by the Civic Chorus of Jersey City, N. J. (Adele Rankin, conductor).

Adelaide Ahrling, soprano, accompanied by her sister, Marie Ahrling, is heard over WBRB on Wednesdays. On April 24, they were guest artists on the Tabernacle Program, WTEL, Philadelphia.

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Madalena Paltenghi, soprano, was recently heard at Pemberton Academy (Mass.), appearing with Grace Warner Gulesian and Harriet Baxter. Bertha Wells of Boston, will be her manager next season.

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Miles A. Dresskell will collaborate with Sumner A. Jackson in a Students' Tour of England, Germany, Austria and France, encompassing musical events, concerts, operas and visits to cathedral choirs, covering the period June 19-August 9.

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The first performance of Four Sketches for piano of Alexander Lipsky was given by Ray Lev at her recital in Town Hall, New York, on April 28.

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The Orpheus Male Chorus and Vocal Arts combined under the direction of Charles D. Dawe, sang The Lord's Prayer in musical setting by Josephine Forsyth on the Coronation program broadcast from coast to coast via NBC on May 9.

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Francis Findlay's recent activities have included conducting the orchestra at the New England Music Festival in Hyannis; directing the Conservatory Orchestral and choral class in a Mozart broadcast; and conducting the same group in an all-Mozart concert in Jordan Hall, Boston.

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Susanne Fisher of the Metropolitan Opera has been engaged to sing a special performance of La Boheme at Chautauqua in July.

* * *

At the May Day Outdoor Dance and Music Festival of the Franz Liszt Academy at Wawa, Pa., 100 students appeared. A violin choir, junior chorus singers, dancers, harpist, accordions and piano players took part.

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Dorothea Lawrence, soprano, sang over WBBR (New York) on May 16.

* * *

Claude Warford, voice specialist, gives his master class for singers, in Milwaukee, Wis.

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Olga Halasz, pianist and teacher, presented two pianists, Frances Sachs, and Richard Fiske, ten, in a two-piano recital at the Educational Alliance, New York, on May 9.

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Helen DeWitt Jacobs, instructor of violin and piano, gave a students' recital by a dozen pupils on May 9 in Carnegie Hall, New York.

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Marjorie McClung, soprano, offered a recital in Buffalo, N. Y., on May 8. Previously, she shared a program with Betty Vandenberg, in Grand Rapids, Mich. This summer she is to be a member of the Cincinnati Opera Company.

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Merlin K. DuVal, soprano, and Robert Moody, bass, collaborated in a recital in the New York studio of their teacher, Walter S. Young, on May 10.

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The SS. Ile de France on May 14, carried Catherine Littlefield, premiere danseuse of the Philadelphia Grand Opera Ballet, with her mother and her sister, Dorothy Littlefield; and Nancie Monteux, dancer, daughter of Pierre Monteux.

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Florence Wightman, harpist, was soloist with the Wallenstein Symphonietta (Alfred Wallenstein, conductor) over the Mutual Broadcasting System.

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Gloria Perkins, violinist, was guest artist in the ninth annual concert of the choir of the Bushwick Presbyterian Church of Peace, Brooklyn, N. Y.

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Roman Totenberg, violinist, now on a concert tour through South America, comes back to the United States early in the fall for his third tour here. Mr. Totenberg is to be heard with several orchestras and in recital.

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Romeo Arsenault, pianist, gave a recital at the Club House of the Beethoven Association, New York, on May 20. He was assisted by Ana Drittel, cellist.

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Clyde Keutzer, American tenor, who made his first appearance in opera in Philadelphia during April, is to go on a mid-western tour next January.

THE MUSICAL COURIER'S LIST OF EUROPEAN AND AMERICAN MUSIC FESTIVALS, 1937

Provisional List, Subject to Addition and Correction

EUROPEAN FESTIVALS

MAY

April 19 to June 30	London	International Opera, Covent Garden (Coronation Season)
April 20 to June	Berlin	Berlin Art Weeks, 1937
April 27 to June 9	Florence	Florentine Musical May Festival
May	Darmstadt	Festivals of Hessian State Theatre
May	Regensburg	Bruckner Festival
May	Remscheid	Paul Graener Festival in Schloss Burg
May	Stuttgart	Shakespeare, Wagner and Mozart Festivals
May 15 to August	Berlin	Open-air Performances in Friedrichshagen
May 16 to end of September	Oetigheim (near Baden-Baden	Open-air Performances of Schiller's Die Jungfrau von Orleans
May 19 to July 3	Glyndebourne (Sussex)	Mozart Festival (Opera)
May 20 to August 26	Bad Kissingen	Concerts by Munich Philharmonic
May 22 to 31	Dresden	International Music Festival
May 22 to 31	Dresden	International Music Festival
May 29 to June 6	Heidelberg	Mozart Festival
May 26 to 29	Norwich	Music Festival
May 26 to June 16	London	B.B.C. Music Festival (Toscanini)
May 28 to 30	Basel	1937 Festival of Swiss Musicians
May 29 to 30	Interlaken	Cantonal Music Festival
May (end of)	Freiburg-am-Breisgau	Brahms Festival
May to June	Heidelberg	Serenade Concerts in Castle Courtyard
May and June	Vienna	Festival Weeks
May 30 to June 27	Oldenburg	Festival Play "de Stedinge" on the Bookholzberg
May to October	Paris	Musical, Operatic, Ballet and Theatrical Galas in Connection with 1937 Exhibition

JUNE

May 19 to July 3	Glyndebourne (Sussex)	Mozart Festival (Opera)
April 19 to June 3	London	International Opera, Covent Garden
June	Altenburg (Thuringia)	Opera in Castle Courtyard
June	Cosel (Upper Silesia)	Open-air Performances of Die Nibelungen
June	Bad Elster (Saxony)	Music and Theatre Festival
June	Wuppertal	Singing Competition in German Dialects
June	Stuttgart	Richard Strauss and Goethe Festivals
June	Budapest	June Weeks: Opera, Ballet, Concert, Open-Air Performances of Fidelio
June 1 to 15	Bruchsal (Baden)	Historical Palace Concerts
June 4 to 6	Lübeck	Buxtehude Festival
June 12 to 19	Würzburg	Mozart Festival
June 12 to 19	Canterbury	Canterbury Cathedral Music and Drama Festival
June 15 to August 15	Weimar	Schiller Festival
June 12 to August 29	Wunsiedel	Officially Recognized Festival Performances on the Luisenburg
June 15 to July 15	Nürnberg	Festival of Romantic Opera
June 16 to August 29	Clausthal-Zellerfeld (Harz)	Operetta Festival
June 19 to 27	Mainz	Gutenberg Festival
June 19 to 30	Geneva	Jaques-Dalcroze Festival
June 20 to 27	Paris	International Festival of Contemporary Music
June 20 to 28	Göttingen	Handel Festival
June 26	Versailles, Near Paris	Musical and Ballet Galas
June to September	Eppstein (Taunus)	Hebbel, Schiller, Presber Festivals

JULY

May 19 to July 3	Glyndebourne (Sussex)	Mozart Festival (Opera)
July 3 to 4	Donaueschingen	Music Festival
July and August	Berne	Open-air performances of Everyman at Cathedral
July 4	Bad Homburg	American Concert
July 11, 18, 25	Interlaken	Open-air performances of William Tell Festival Play
July 15 to September 15	Siena	Special Musical Performances
July 17 to September 11	Einsiedeln (Switzerland)	Mystery Plays at the Abbey
July 16 to 21	Linz	Bruckner, Beethoven, Schubert, Schmidt Festival
July 17 to September 11	Stuttgart	Palace Concerts
July 18 to August 1	Zoppot	Open-air Opera and Symphony Festival
July 19 to 30	Bad Ems	Music Festival
July 19 to 31	Haslemere (Surrey)	Dolmetsch Music Festival (Chamber Music: 16th-18th Century)
July 20 to August 29	Munich	Annual Festival (Wagner, Mozart, etc.)
July 22 to 31	Vichy	Wagner Festival
July 23 to August 21	Bayreuth	Wagner Festival
July 24 to August 21	Salzburg	Annual Festival
July 28 to 29	Bad Nauheim	Music Festival
July 28 to August 1	Breslau	German Choral League Festival
July and August	Augsburg	Open-air Opera and Operettas
July 29 to August 15	Verona	Opera in Roman Amphitheatre
July 30 to September	Paris	Open-air Performances at Notre-Dame of Vray Mistere de la Passion

AUGUST

August 1, 8, 15, 22, 29	Interlaken	Open-air performances of William Tell Festival Play
August 2 to 17	Machynlleth (Wales)	Welsh National Eisteddfod
August 3 to 18	Siena	Gala Evenings at Fortezza Medicea
August 5 to 8	Budapest	European Choral Congress
August 13 to 22	Budapest	Folk-dance and Folk-Chorus Festival
August 7 to October 2	London	Queens Hall Promenade Concerts
Mid-August	Bad Hersfeld	Music Festival in the Ruined Monastery
August 22 to September 8	Dresden	Festival Weeks
August 28 to September 5	Düsseldorf	Lower Rhenish Music Festival

SEPTEMBER

August 7 to October 2	London	Queens Hall Promenade Concerts
September 5, 12	Interlaken	Open-air performances of William Tell Festival Play
September 5 to 10	Gloucester	Three Choirs Festival
September 10 to 30	Lucca	Three Weeks' Festival Celebrations of The Holy Cross
September 21 to October 4	Perugia and Assisi	Sagra Musicale dell'Umbria
September (dates not yet determined)	Venice	Music Festival

OCTOBER

October 1 to 3	Kassel	Music Days of the German Work Circle for Home Music
October 5 to 9	Leeds	Triennial Music Festival

AMERICAN FESTIVALS

May 28 and 29	Bethlehem, Pa.	Bach Festival
June 11 and 12	Baldwin Wallace Conservatory, Beres, O.	Bach Festival
July 8 to 28	Mexico City	Pan American Chamber Music Festival
August 5 to 15	Stockbridge, Mass.	Berkshire Festival
September 5 to 18	Saratoga Springs, N. Y.	Music Festival
October 4 to 9	Worcester, Mass.	Worcester Festival

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All-American Program Given by Federal Symphony Orchestra—New Motive Group Presents Recent Compositions

LOS ANGELES.—An all-American program with the Federal Symphony Orchestra, led by the composers themselves in most of the works, displayed some significant musical values in Trinity Auditorium on May 12. A large and enthusiastic audience warmly applauded the composer-conductors so as to prolong the program to unusual length.

The most striking number on the program was the premier performance of Willy Stahl's symphonic trio, magnificently played by the Compinsky's as solists. It is a work of resolute, individual character, scored with a master hand and an innate feeling for instrumentation, to develop the three solo lines against a full symphonic background. Stahl also revealed himself as a first rate conductor, with absolute control of both orchestra and orchestral effects.

The Compinsky Trio, (Sara, Manuel and Alec, piano, violin and cello respectively) played superbly, with impeccable intonation and splendid musicianship. Recalled for encores, they played two short pieces of Willy Stahl, an Oriental Serenade, wherein a clothespin fastened to the violin bridge gave the instrument an almost oboe timbre, and a spirited Alla Burlesca.

Felix Borowski's fantasy overture, Youth, surged with ebullient vitality under the inspiring baton of Gastone Usigili. It was orchestrated with the utmost skill to fully display its two themes.

Mary Carr Moore's Indian Idyl, Ka-Mi-A-Kin, beautifully expressed the psychology and idealism of the redman, and contained some lovely passages. On the conductor's podium, she knew exactly what she wanted and how to obtain it.

The Afro-American Symphony of William Grant Still showed to advantage under the leadership of Manuel Compinsky. Though the popular themes are those of the day, the work itself is a more permanent record of the idiom than the idiom itself is likely to be.

Max Donner conducted his own Chinese Rhapsody, a work of rich orchestral texture based upon simple themes of Chinese origin. He also opened the program with the first movement of Earnest Andersson's Sun Worshipper, which revealed, but did not fulfill, a modicum of promise.

NEW MOTIVE GROUP CONCERT

Interest in the New Motive Group, founded by Willy Stahl is attested by the size of the audience which filled the Pacific Concert Hall on May 17. The program consisted exclusively of newly composed music of modernistic idiom. The first work to be heard was a sonatina for unaccompanied clarinet, by Gerald-Strang. It was admirably interpreted by Guido Pettinari, who displayed feeling and lovely tone. The work was agreeable in its free flowing melodic line, and plaintive in character. The composer wrote with thorough knowledge of his instrument.

A repetition by request of Hugo Davise's variations and fugue for string quartet, was enunciated by Samson Noble, first violin, Robert Koff, second violin, Arthur Jensen, viola, and Baruc Klein, cello. Repeated hearings resolve its contrapuntal complexities to a considerable degree, revealing the fact that the work has a singular unity.

The Statuettes for piano by Joseph Achron were given with superlative skill by Ignace Hilsberg, whose pianistic virtuosity made light of some appalling difficulties of performance. The work consists of seven terse, succinct movements, all developed from four notes immediately enunciated in the bass clef and treated with ingenuity and masterful skill.

The first string quartet by George Tremblay revealed the young composer as a skilled polyphonist after an atonal fashion. The work was in one movement, abstract in psychological approach, and thematically treated in a manner to sustain the interest throughout. The auditors displayed an unusual comprehension of the works and of the composers' intentions, entering freely into a discussion after the program, and requesting the composers to elucidate disputed points. They applauded Mr. Hilsberg's performance of the Achron Statuettes to repetition, and also requested another hearing of the culminating fugue in the Davise work.

MUSIC TEACHERS' ASSOCIATION

Zepha Samoiloff, spoke comprehensively and interestingly for the Los Angeles County branch of the Music Teachers' Association on Olive Hill, May 17. Miss Samoiloff is an instructor in the arts of charm and personality, and is herself a testimonial to her own abilities. A group of songs were charmingly interpreted by Martha Vaughn, whose lyric soprano was warmly effective. Constance Piper contributed firm and sympathetic piano support. R. D. S.

Rambling Around

Mrs. Leiland Atherton Irish, manager of the Hollywood Bowl concerts, operas and ballets, announces the opening this summer will be on July 13 and the season will last eight weeks. The Los Angeles Philharmonic Orchestra is to play. Conductors are Vladimir Golschman of the St. Louis Symphony Orchestra; Erno Rapee of General Motors and Music Hall Symphony Orchestras; Hans Kindler of the National Symphony Orchestra, Washington D. C.; Carlos Chavez of the Mexico City Orchestra; Fritz Reiner of Detroit, Philadelphia and New York; Otto Klemperer of the Los Angeles Philharmonic; Ferde Grofe offering his Grand Canyon Suite; Carlo Peroni of the Gallo Opera; Efrem Kurtz; Richard Lert; Viscount Hidemaro Konoye of Tokyo, Japan; Pietro Cimini of Los Angeles; Howard Hanson of Rochester, N. Y.; Andre Kostelanetz of New York; and Werner Janssen of Hollywood.

Soloists will be Rosina and Josef Lhevinne, duo-pianists; Jan Peerce, tenor; Dalies Franz, pianist; John Charles Thomas, baritone; Lily Pons, coloratura soprano; Helen Gahagan, soprano; Jascha Heifetz, violinist; Agnes Davis, soprano; Frederick Jagel tenor; Douglas Beattie, baritone; Bruna Castagna, mezzo-soprano; Sydney Rayner, tenor; Charlotte Boerner, soprano; Edith Knox, pianist; Marek Windheim, baritone; Homer Simmons, pianist; Michio Ito, Japanese dancer; and Hizi Koyke, Japanese soprano.

The four operas are Carmen, Il Trovatore, The Bartered Bride and Madam Butterfly. The Kolisch String Quartet will assist in Dr. Klemperer's final symphony concert; and excerpts from Wagner operas will be given by Dr. Klemperer at the final concert of the season with Agnes Davis, Frederick Jagel and Douglas Beattie as solists.

* * *

Vernon Leftwich's recently complete sonata in E minor for cello and piano, opened the California Society of Composers' Chamber Music Festival in Los Angeles on May 24. The cello part was played by Fritz Gaillard of the Los Angeles Philharmonic Orchestra and Arthur Carr of the Zoellner School faculty was at the piano.

* * *

The Redlands Bowl, (Mrs. George Emmett Mullen, president) announces two performances on June 24 and 26 of The Blonde Donna by Ernest Carter. This opera-comique precedes the opening of twenty free concerts in the bowl. Marcella Craft of Riverside, formerly of the Metropolitan and Munich Operas, is artistic director, and James K. Guthrie of Los Angeles, is the musical director.

* * *

Gerald Strang, composer-teacher, was a resident in San Francisco for ten years before coming to Hollywood two years ago. He is now teaching band, orchestra and wind instruments at the Woodrow Wilson High School at Long Beach and counterpoint, analysis and composition as assistant to Arnold Schoenberg at the University of California at Los Angeles. Mr. Strang is managing editor of the New Music Edition published by the New Music Society, San Francisco. Mr. Strang recently conducted the second movement of his suite for chamber

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MARY TEITSWORTH BOYD, soprano, and Marguerite Bitter, pianist, give a joint recital on June 1 in the Music Room of the Biltmore Hotel, Los Angeles, under the Brooks-Kendig management.

orchestra in the series of the Federal Project Orchestra concerts at Los Angeles Trinity Auditorium.

* * *

Mills College awarded Virginia Clotfelter, Berkeley senior, the Maurethea Friedberger cup for the highest attainment in musicianship on May 12. Also she was awarded $25 for the best composition for piano, Lame Duck, and another $100 for the best composition regardless of type, a trio for violin, cello and piano. Alice Woodward of Sacramento, won the prize for the best original song, and Martha Johnson, a graduate student, was awarded honorable mention for her *a cappella* chorus for women's voices, Blessed Be Thou, My Lord, from the Canticle of the Sun of St. Francis of Assisi, which was sung by the Mills College Choir, conducted by Miss Johnson.

* * *

Dr. George Liebling's sonata for violin and piano was played by the composer and Frances Forster at the concert of the California Society of Composers on May 25 in Los Angeles at the first annual Chamber Music Festival. Other of Dr. Liebling's compositions; Torchlight Dance for four hands and Waltz on Black Keys (piano) were played at the student recital of Helen McHale on May 21 at the St. Francis Hotel. Miss McHale is an artist student of Dr. Liebling. Laura Saunders, opera and concert soprano, has recently sung, Thou, by Liebling in many concerts.

* * *

Russell Horton, Los Angeles tenor, recently sang in the Mozart Requiem Mass at San Bernardino, May 16, in The Elijah at Pasa Robles, with the Civic Chorus and Orchestra under the direction of Le Roy Fager; May 22 and 23 the tenor role of The Narrator in the production of Pierne's Children's Crusade at the First Congregational Church, Los Angeles under the direction of John Smallman.

* * *

Isaac Van Grove, conductor, stage director and vocal coach, formerly of New York and Chicago, has joined the Hollywood colony. He is conducting the Grace Moore radio program each Saturday night and has taken a studio for the coaching of singers in opera and concert repertoire. Mr. Van Grove has been conducting the New York presentation of Reinhardt's Eternal Road since last fall.

* * *

Ray Middleton, bass-baritone, formerly of New York, is under contract to Paramount studios for musical pictures. He made an appearance on April 30 at the Shrine Auditorium as soloist with the Philadelphia Orchestra under Jose Iturbi. Last season Mr. Middleton was a member of the Chicago City Opera and in 1933 sang with the Detroit Civic Opera. He was in the cast of Roberta for two years in New York; during the summer of 1936 with the St. Louis Opera Company; and also appeared at Central City, Colo., with Frank St. Leger as the director of concert and opera productions.

C. D. K.

Bartered Bride Produced at Occidental College

LOS ANGELES.—As a part of the Fiftieth Anniversary Celebration of Occidental College, the music and speech departments presented Smetana's opera, The Bartered Bride, in the College Hillside Theatre on May 14 under the direction of Walter E. Hartley and Kurt Baer von Weisslingen.

With appropriate settings designed and executed by members of the College class in stage craft, the orchestra, glee clubs, singers and actors of Occidental gave a rollicking performance of this comic work. William McClintock, as the marriage broker, was no small factor in achieving whatever dash this performance had. The singing honors were easily carried by Cora Burt, as Marie, who displayed a fine soprano voice. It was regrettable that the tenor, William McDougall, who also has a good voice, did not resist forcing. Credit should be given to the college orchestra for its consistent work and to Dr. Hartley who with precision made the performance admirable.

A. B.

Duluth Orchestra Plays Prize Work in State Federation Contest

DULUTH, MINN.—Stanley R. Avery of Minneapolis conducted his own composition, the overture Taming of the Shrew, at the final concert of the current season of the Duluth Civic Symphony Orchestra in the Duluth Armory on May 21. Mr. Avery's composition is the winner in the annual competition held by the Minnesota Federation of Music Clubs. For next year's competition composers of Minnesota have been invited to send compositions to Mrs. H. R. Elliott, 3431 East First Street, Duluth, before October 1. Compositions may be for orchestra, chorus, solo instrument or solo voice with orchestral setting. A committee under Paul Lemay, conductor of the Duluth Civic Symphony Orchestra will make the decision.

Other works for the May 21 concert were Dvorak's symphony (No. 5), From the New World, Ride of the Valkyries from Die Walküre, Emperor Waltz, (Johann Strauss, Jr.) and Overture to 1812 (Tschaikowsky). The orchestra played two concerts in Eau Claire, Wis., on May 7.

An all-orchestra program was given on April 23 with a spirited performance of the overture to Euryanthe (von Weber) leading off. Mendelssohn's Italian Symphony revealed the orchestra under Mr. Lemay's impeccable leadership on a plane of skill and delicacy. Ernest Lachmund of Duluth supplied one of his compositions, the tone poem Autumn, scored for strings. With pleasing melodies and an interesting employment of the cellos this was an important part of the program. The composer was present and acknowledged the applause with a bow. This is the third of Mr. Lachmund's works to be played by the Duluth orchestra. Philip James' novelty suite, Station WGBZX was a bow to the experimentalists and Georges Enesco's tune-filled Roumanian Rhapsody completed the program.

C. B. C.

Cadman in Concert and Radio Engagements

Charles Wakefield Cadman, American composer, for the past two months has fulfilled concert engagements in Oklahoma, New Mexico and California. The composer appeared recently with the Federal Symphony Orchestra at San Diego in his Dark Dancers of the Mardi Gras, which he also gave with the University of Oklahoma Orchestra under Paul S. Carpenter at Norman, Okla. He is booked to play it on November 2 with the Birmingham Symphony Orchestra (Dorsey Whittington, conductor).

Mr. Cadman was guest artist on the Hollywood Hotel radio program, May 14, when his new song, Destiny, was sung by Igor Gorin, baritone; the composer played a piano composition.

Cecil Leeson Heard in Recitals

Cecil Leeson, saxophone recitalist, gave spring recitals in Hartford, Conn., Watertown, N. Y., Potsdam, N. Y., Plattsburgh, N. Y., and Montreal, Que. Mr. Leeson's representative, Arthur C. Fernald, reports that engagements arranged for Mr. Leeson include appearances in Detroit and Fort Wayne, Ind.; a reengagement for eight state teacher's colleges in the Middle West during January and February; and recitals in Wichita, Kan.; Flint, Mich. Mr. Leeson has joined the faculty of the National Music Camp at Interlochen, Mich.

Tibbett and Martini Hailed in Portland

Metropolitan Opera Singers Offer Final Paramount Theatre Events—Gershkovitch Concludes Junior Symphony Series—Summer Orchestral Schedule Announced

PORTLAND, ORE.—Lawrence Tibbett and Nino Martini brought the final curtain down on the most elaborate musical season Portland has had in many years. The two Metropolitan opera artists appeared in the Paramount Theater and were the concluding attractions of the concert series sponsored by the motion picture palace. Tibbett's concert took place April 21; Martini's on May 10. Both artists were warmly received by large audiences.

JUNIOR SYMPHONY ORCHESTRA CLOSES SERIES

The Portland Junior Symphony Orchestra rounded out a highly successful season in the Auditorium on April 24 with a concert which will go down into the annals of the unique organization as probably the most ambitious it has ever undertaken. The orchestra of over 100 players was joined by a chorus of 200 youthful voices and a group of locally-recruited singers in condensed versions of Aida and Eugen Onegin.

The undertaking gave new evidence of the versatility of Jacques Gershkovitch, the Russian-born Portlander, who has devoted a full decade to developing this aggregation of ambitious youngsters into a really efficient orchestral unit. The chorus, newly organized this year, made astonishing strides under the direction of Ariel Rubstein, New York pianist who recently made his home here.

The soloists were Katherine Porter, Olga Stolee, Betty Starr, Gladys Berg Vickery, Dale Baker, Harry Steele Jr., Esther Lofstedt, Edwin Beech and Michael Gulan.

OPEN-AIR CONCERT SCHEDULE REVISED

A revised schedule of conductors and soloists for the series of six open-air concerts to be given by the Stadium Philharmonic Association this summer has been released. Of outstanding interest is the fact that Vladimir Golschmann, conductor of the St. Louis Symphony Orchestra, has been engaged to lead the July 19 concert, with John Charles Thomas as soloist. The balance of the schedule is: July 12, Vladimir Bakaleinikoff, conductor, Edith Knox, pianist; July 26, Erno Rapee, conductor, Nancy Thielson, soprano; August 2, Lajos Shuk, conductor, Charles Wakefield Cadman, pianist, and the Stadium Philharmonic Chorus; August 9, Efrem Kurtz, conductor, and the William F. Christensen ballet; August 16, Michel Piastro, conductor and violin soloist.

The entire personnel of the Portland Symphony Orchestra will take part in the concerts to be given in the Multnomah Civic Stadium. Provision is being made to seat over 15,000 people.

D. L. P.

GERALD KENDALL, pianist, teacher and accompanist of Glendale, Calif., presented his artist pupil, Robert Veazey, in a recent recital at his studio. Mr. Veazey played works of Schubert, Wolf, Gabriel-Marié, Beethoven and Massenet.

Eminent Visitors Win Edinburgh

Bloch Novelties Played—Rachmaninoff, Szigeti, Austral and Chaliapin Give Acclaimed Seances

EDINBURGH.—At the last concert of the Edinburgh Music Club, interest was evoked by Ernest Bloch's Nacht and Tongataboo. The Griller String Quartet played the works.

Rachmaninoff not long ago made one of his rare appearances, impressing his Scottish audience so much that he was cheered to the echo.

Florence Austral, in Lieder, and Joseph Szigeti, in the Kreutzer Sonata, assisted by Nikita Magaloff, gave a joint recital in the last of the Mossel series.

Chaliapin is at present touring Scotland, the expenses being defrayed by Sir Julien Cahn, who is giving the total gross proceeds to the Unemployment Council for Community Service and the National Council of Social Service.

B. B. C. ORCHESTRA APPLAUDED

The British Broadcasting Orchestra of 119 players, under Sir Adrian Boult, visited here, playing a program of popular selections.

The fourth International Celebrity Concert had Richard Tauber and Simon Barer in joint recital. The former was heard in Lieder by Schumann, Schubert and Lehar; the latter in piano works by Russian composers and Liszt.

Recent music events in Glasgow include four performances of Gluck's Iphigenia in Aulis, with Wagner's additional orchestration, by the operatic class of the Scottish National Academy of Music, under Dr. W. Gillies Whittaker. Also in Glasgow, Marcel Dupré, organist, gave a recital in the University Chapel, during which he improvised a symphony on themes submitted by the audience.

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Atlanta's National Music Week Vivid

Many Resident Artists and Organizations Contribute to Program—Recitals a Feature

ATLANTA, GA.—National Music Week, sponsored by the Women's Chamber of Commerce, opened with various civic contributions to the national celebration. On May 2, many churches gave special musical programs here in observance of the yearly festival. The fine arts departments of clubs of the fifth congressional district of the Georgia Federation of Women's Clubs presented a special program at the Atlanta Woman's Club Auditorium. Schools, colleges, clubs, band concerts, community choruses and student recitals contributed to the yearly event.

Of special distinction among the many programs given was the recital by the prominent southern pianist, Hugh Hodgson, presented at the Piedmont Driving Club by the Arts and Interests Committee of the Atlanta Junior League. The pianist's program ranged from Scarlatti to Mompou and Bartok, and one of the recitalist's own compositions, which was in ultra modern vein. It was a large and intensely enthusiastic audience that enjoyed this concert.

Lucile Bowden, pianist, and an exponent of Isadore Philipp, French pedagogue, was presented in a delightful program of salon music at the home of Mr. and Mrs. Granger Hansell on May 13. Miss Bowden received her piano training at the Peabody Conservatory, later studying with M. Philipp.

Bertha Marron King, national president of Mu Phi Epsilon, national music honor society, was a recent guest in Atlanta of the Mu Omega Chapter of the sorority. Mrs. Vincent Hilles Ober, of Norfolk, Va., who has been elected to the presidency of National Federation of Music Clubs, and Mrs. Crosby Adams, distinguished lecture-recitalist and composer, were entertained by the Georgia Federation of Music Clubs and at the MacDowell Festival. A program of tribute to deceased Atlanta musicians and composers, Alfredo Barili and Charles Forsyth Beaton, was a feature of the MacDowell Festival.

Margarte Baker Battle presented her artist pupils at the Atlanta Chamber of Commerce on May 13. Solo and ensemble vocal music was given with Helen A. Battle as accompanist. Miss Battle is a pupil of Isador Luckstone and Milka Ternina.

Claire Harper, violinist, and winner of first place in young artists' contest of the Georgia Federation of Music Clubs and of the South Atlantic District, will represent the Juilliard Foundation at Converse College, Spartanburg, S. C. M. S. W.

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"The American singer possesses all the qualities of any other nationality in the world, vocally and mentally," said Raoul Querze. "What he lacks is opportunity. To obtain opportunity for experience for native American singers, there should be provided, by city, state or federal government, at least one opera house in each of the forty-eight states. Thus, young Americans could gain routine and background without having to go to Europe for it.

"I don't mean by this that America should not admit fine European singers. I believe in equality of exchange of artists. My contention is that America should provide her singers with means of securing the necessary artistic background so that they can compete with foreign vocalists who have enjoyed these advantages."

Mr. Querze was interviewed in his New York studio. I had to wait a few minutes until a pupil had finished Mon coeur s'ouvre from Samson and Delilah. Other pupils came in and we all sat in the anteroom, until the lesson was over. Mr. Querze, who had been teaching since early morning, made one of the quick adjustments in schedule required by his crowded hours, and I was called into the studio.

He spoke first of the American singer, and his recommendation of "at least forty-eight opera houses."

Then, in response to my question, "Method of singing is only a habit, but a good or a bad habit. The good is one way, the bad a million ways. Good singing is so simple; then why should people try to make a confusion out of this simplicity? Vocalism is based on nature, but everyone tries to beat nature. Breath control is the basis and we all have that when we are born. Infants have perfect breath control, but as we grow up we destroy what nature has given us.

"Many young singers of today lack the capacity of expressing opera or serious song to the full power; and this is because they have not the ease that the vocal artist should acquire."

Mr. Querze's list of pupils and singers who coach with him, past and present, includes Julia Peters, Carlo Morelli, Maru Castagna, Marie Barova, Mario Palermo, Philip Whitfield; in 1918 Mr. Querze coached Enrico Caruso for Forza del Destino and Samson and Delilah; Renato Zanelli also coached with him, as well as Rocco Pandiscio.

Mr. Querze was a singer himself, appearing at La Scala in Tosca, in Iris, in Boheme (performance marking the anniversary of the death of Puccini); Monte Carlo; Covent Garden; Berlin; Nice; and with Chaliapin in New York. He held classes at the Conservatory of Music in Chili and was assistant conductor with Weingartner and Richard Strauss in Rio de Janeiro at the Municipal Opera. Mr. Querze retired because of illness. On his recovery he opened his New York studio, where he has been teaching ever since. In 1926 he became an American citizen. M. L. S.

Musicales

Frances Hays Sings at The Barbizon

A recital by Frances Hays, soprano, with Elsa Fiedler at the piano, was given at The Barbizon on May 18. A large audience gave appreciative attention to the program and asked for several encores. Miss Hays, a singer of attractive personality, showed definite assets as an interpreter of her lighter numbers, though she did not always penetrate deeply the sentiments of Lieder by Franz, Wolf and Brahms. Her voice is one of individual timbre, full volume and considerable clarity, if the tone was not always smoothly emitted. Her program listed also the aria, Il est doux from Massenet's Hérodiade, Du bist der Lenz from Wagner's Die Walküre, and songs by Blech, Josten, Sharp, Wetzler, Leoni, Branscombe and Bishop. Miss Fiedler's accompaniments were evidence of a strongly musical nature. R. M. K.

* * *

Associated Music Teachers Honor Memory of MacDowell

On May 19 at Steinway Hall, New York, the final meeting of the Associated Music Teachers League provided a MacDowell Memorial program. After the introductory address by the president, Jean S. Buchanan, Ethel Glenn Hier gave excerpts from her play, The Boyhood of Edward MacDowell. Mrs. MacDowell was then introduced by the president, offering a highly interesting and humorous talk. Proceedings closed with a fine performance of MacDowell's Eroica Sonata by John Kirkpatrick, which received an ovation. G. F. B.

* * *

Nalibow-Marshall Vocal Recital

Ruth Nalibow, Russian soprano, gave a recital at the Concert League, New York, on May 16, assisted by George Marshall, Negro baritone. Both have gained their vocal ability from James Massell, singing with ease of delivery, distinct enunciation and interpretation of each song. This was particularly the case with Tic e toc (Mercadante), and Vergebliches Ständchen (Brahms), which contained winsome humor in her characterizations. Mr. Marshall's resonant baritone won him recognition, especially following Per la Gloria (Buononcini) and a series of Schumann, Grieg, Sinding and Wragg songs. The singers sang in English, German and Russian. Continued applause led to encores, which they shared with their able accompanist, Nina Massell.

F. W. R.

* * *

Melanie Guttman-Rice Presents Singers

At her last musicale of this season on May 16, Melanie Guttman-Rice of New York presented singers to a large audience. Mabel Berryman, soprano, sang Elsa's dream from Lohengrin and English songs with a well controlled lyric voice of liquid quality. Doris Leake also did praiseworthy work with her performance of a song group, disclosing a warm contralto voice. Benjamin F. Erlanger, tenor, sang with fine feeling for style some of the Dichterliebe by Schumann, following a song by Haydn.

The program started with the recitative of Tamino sung effectively by Benjamin Erlanger, and the trio sung by Mabel Berryman, Matilda Holst and Margaret Foltz, was presented in excellent style. The closing trio of the Rhine Maidens from Rheingold was sung by Sophie Coyne, Martha Lipton and Ellen Repp, whose voices blended well. Evelyn Bloch and Sylvia Rice were the accompanists. M. W.

Seibert Students' Organ Recital

On May 17 four men and two women, organ pupils of Henry F. Seibert, Mus. Doc., were heard in a recital at Holy Trinity Lutheran Church, New York. Minnie Just Keller (Pottstown, Pa.) built fine climaxes in Widor's toccata, and in Yon's Hymn of Glory. Frances Hoschna (Brooklyn) was expressive in Bubeck's Meditation. Edwin Groll (The Bronx) performed two Bach works brilliantly, and thoroughly satisfactory playing was that of the remaining students, William Wehmeyer (The Bronx); Alonzo Hanagan (New York) and Harold W. Snyder (Nazareth, Pa.). F. W. R.

* * *

Ensemble Choral Society Gives Concert

An enjoyable concert was given at Town Hall, New York, on May 21 by the Ensemble Choral Society (Charles Albert McLain, conductor). Mr. McLain also was tenor soloist and other featured artists were Edwin Grasse, violinist, and Madeleine Eckhart, soprano. The chorus sang well in music by Johann Strauss, Coleridge-Taylor, Oley Speaks, Cutsam and Geibel, excerpts from the Verdi Requiem, Trovatore and Gounod's Gallia. The soloists distinguished themselves, Mr. Grasse in compositions by Mendelssohn, Kreisler and himself; Miss Eckhart in the Inflammatus from Rossini's Stabat Mater and the solo passages in the Gounod score; Mr. McLain in numbers of Mattei, Lehar, Luzzi and Rossini. G. W.

* * *

Mu Phi Epsilon Musicale

A musicale honoring the patrons and patronesses of Tau Alpha Chapter of Mu Phi Epsilon, national music honor sorority, took place on May 20 at the national clubhouse in New York. Virginia Hammister opened the program with the Bach-Siloti organ prelude in G minor, followed by Liszt's Sonnetta del Petrarca, and ended the group with Three Fantastic Dances by Shostakovitch. She displayed excellent technic and interpretations. Betty Martin sang songs charmingly and artistically, the group including Das Kinderspiel and the Sugar Plum Song by Mozart, and Chanson de Marie Antoinette by Myron Jacobson. Fine ensemble and musicianship were evident in the performance of Hazel Griggs, pianist, and Caroline Thomas, violinist, who were heard in the difficult Fauré sonata in D. M. E. R.

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Importance of Free Flow of Breath In Song Is Stressed by Voice Teacher

Mrs. Daniel Sullivan Discusses Her Theories of Tone Production as Related to Use of Breathing Muscles

Mrs. Daniel Sullivan was teaching when I called on her recently at her New York studio. The student just finishing his lesson was Edwin Bogert, a young tenor from New Jersey who was working on some florid music. After he left the studio discussion of technic and interpretation was inevitable, particularly as I had been reading a copy of Mrs. Sullivan's pamphlet Singing while I waited.

"The principles of correct voice production are simple enough," said Mrs. Sullivan. "To gain complete mastery of them is another matter, and takes complete mastery of self. We might therefore say it is more a question of mind training than voice training. The first thing I establish in a student's mind is that tone being primarily nothing more than vocalised air, voice and breath must be thought of as one. It stands to reason, then, that nervous, shallow irregular breathing, so prevalent in this age of high tension, has no place in correct voice production."

"How can the muscularly stiff breath be productive of anything but a muscularly stiff tone?" I asked Mrs. Sullivan. "The quiet, deep, thoughtful breath," she answered, "that comes from a sense of physical and mental well-being must be acquired by the one who would speak or sing with beautiful resonant tone. Deliberately put yourself in a frame of mind where, without any further technical talk for the present, you breathe in this manner. You will observe there is no trace of muscular rigidity anywhere in the body or—equally important—in the face either. Now, if breath and tone are to be thought of as one, this habit of right breathing must be firmly insisted upon, because once it is, correct speaking or singing tone follows as a natural consequence.

Establishing Confidence

"Here is another point which, once it is thoroughly understood, never fails to establish confidence in a student. Speaking and singing are basically identical, except that the range of the singing voice is far more extended, and the vowel tone is prolonged, or shall we say, spoken longer than in conversation. Also, each pitch having a different sensation, a student endeavoring to extend his range, often becomes nervous in attempting to control a pitch to which he is not accustomed.

"You notice I do not use the expression 'a high note.' This I do purposely. 'High' and 'low' are terms I avoid as much as possible. They immediately convey to the student the idea of either reaching 'up' or 'down,' both of which tend to encourage muscular rigidity, and distract the mind from that one position of quiet thoughtful exhalation.

"Again I repeat, breath and tone must be thought of as one, therefore no pitch is actually higher or lower than the line of the breath. Pitch is controlled only by the vocal cords which operate for us involuntarily and work much better when they are permitted to do so without interference. They adjust themselves to 'high' or 'low,' just as the eye does to 'far' and 'near,' without conscious effort on our part.

"But you will readily see," concluded Mrs. Sullivan, "if you picture producing any pitch throughout the range of the voice without changing this simple process of correct speech, you will have an alertness of mind that does not permit a limply relaxed condition, but rather demands an unusual combination of calm and intensity. And, the sheer delight of producing that healthfully free tone enables the fortunate possessor of musical talent and insight to give him or herself with a correspondingly free and unhampered mind to the interpretation of all that is best and beautiful in one of the noblest arts." G. N.

Karl Krueger Warmly Received in Budapest

Conducts Classical and Modern Works—Maria Müller at the Opera

Budapest.—Karl Krueger, conductor of the Kansas City Philharmonic Orchestra, recently was guest leader of our Concert Orchestra. In Mendelssohn's Italian Symphony, works by Ravel, Stravinsky, and first local hearings of orchestrations of excerpts of Bach unaccompanied violin sonatas, Krueger displayed his solid technic and interpretative qualities, warmly received by a large audience.

Edwin Fischer, Ernst Dohnanyi and Bela Bartok, playing with the Budapest Philharmonic Orchestra, recently performed several three-piano Concertos by Bach. There were over 2,000 listeners. The artists had ovations after each concerto.

Maria Müller, soprano, charmed with her feeling interpretations of Elisabeth in Tannhäuser and Elsa in Lohengrin. Mme. Müller succeeds in filling these roles with vitality and appeal. Eywind Laholm, Swedish tenor, was excellent in the title parts.

Paris Opéra-Comique in Visit

Recently an ensemble from the Paris Opéra-Comique visited Budapest, appearing for two evenings at the Municipal Theatre.

Assisted by the Opéra orchestra and chorus, Carmen and Manon were given. The leading artists were Mmes. Renée Gilly, Bernadette Delprat, and André Burdino, all of whom made splendid impressions.

The Budapest Philarmonic Orchestra under Ernest Dohnanyi, recently presented two novelties: Te Deum, for chorus, soloists and orchestra by Zoltan Kodaly, and preludium and fuga for orchestra by Alexander Jemnitz. Both compositions won success. At the final seance under Dohnanyi we heard Ernest Unger's Hungarian Rhapsody. Erich Kleiber, Charles Munch, and Malko, were the guest conductors of the orchestra this season.

Art in Recitals

Jules Bledsoe, American colored baritone, gave two song recitals, and was admired in French and German classics, and his groups of spirituals.

Imre Ungar, young blind Hungarian pianist and prize winner of the recent piano contest at Warsaw, revealed himself at his recital here, as a gifted and mature artist.

Alfred Cortot gave an enjoyable Schumann-Chopin program and Fritz Kreisler also scored, especially with a final group of his own compositions. Bronislaw Hubermann achieved one of the season's outstanding successes. Jeanne Manchon-Thies, pianist, ably presented a list of modern French music.

Music Celebrates Delivery from Turks

Not long ago, in commemoration of the five hundredth anniversary of the freedom of Budapest from the Turks, the city staged a high celebration in the Cathedral.

The solemnities began with Missa Buda Expunta 1686, by Mathieu Simoneli, a work characteristic of its epoch nobly performed by the choir under Victor Sügar. The chief interest of the event was Te Deum de Bude, written especially for the occasion by Zoltan Kodály. This powerful work made a deep impression on the audience; so much so that it was repeated at the Opera with symphony orchestra, chorus and soloists under Dohnanyi. In addition to Kodály's work, Stabat Mater by Mario Labroca, and Prelude et Fugue by Alexander Jemnitz, were also performed.

During the Liszt Week commemorations, the Philharmonic Orchestra and a troupe from the Opera went to Bayreuth to take part in the festivities. Dohnanyi presented two Liszt programs, and with the help of the Opera members, gave The Legend of Saint Elizabeth, Hungarian Fantasies (three popular tableaux) and Pesth Carnival (ballet-pantomime). An enthusiastic audience, including the Führer, gave ovations throughout the concerts.

Back in Budapest, the Philharmonic Orchestra and the Municipal Chorus under Vittorio Giu's talented direction, let us hear Liszt's Christus oratorio. The soloist was Zoltan Tibor.

Guest Orchestras and Conductors

Toscanini and the Vienna Philharmonic Orchestra paid a visit here, giving a pair of interesting programs. Notable on the lists were Busoni's Rondo Arlecchinesco (fanciful work exquisitely sung by William Wernigk); first symphony by Schostakowitch; and Love Songs by Brahms, sung by eighteen vocalists from the Opera. The *maestro* and his assistants were wildly acclaimed.

Eugen Jochum from Hamburg effected a notable reading of Bruckner's seventh symphony at a recent Philharmonic Orchestra concert. Paul Varga, young Hungarian conductor, also scored with his presentation of Florent Schmitt's Tragedie de Salomé. Charles Munch, directing the Concert Orchestra, presented Nocturnes (Debussy), suite (Jacques Ibert), Symphonie Cévénole (d'Indy) and concerto in A (Liszt) with Jeanne-Marie Darré as soloist.

Desiré Defauw, leader of the Brussels Symphony Orchestra was acclaimed when he presented Franck's symphony in D minor, Debussy's Iberia, Ravel's Mother Goose, and Francis de Bourgignon's Eloge de la Folie.

Bach in Budapest

For the first time in a quarter of a century, Bach's Musical Offering was given here. Hermann Scherchen lectured the various aspects of the work, explained the fugues and canons, and told of the "beautiful royal theme" which Frederic II wrote for Bach. A chamber orchestra under Scherchen's direction played the work with extraordinary finesse.

Bela Bartok's ultra-modern Cantata Profana, based on an old Roumanian legend, created considerable controversy when it was premiered here. The soloists, chorus,and orchestra admirably succeeded in performing the difficult atonal music, and were warmly applauded by the audience.

Alexander Jemnitz.

Elisabeth Schumann to Return

Elisabeth Schumann, Viennese soprano, returns to America early in January, 1938, for another coast to coast tour, including appearances in California and the Middle West and several in New York City.

Ruth Slenczynski

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Radio Highlights
Dialed by M. L. S.

Just why is a music critic, and is he a help or a headache to the artist? The question was fought out last Wednesday night over WQXR in a brisk verbal bout between **Olin** (Demon) **Downes,** the pride of the New York Times, and **Roy** (Rawmeat) **Harris.** It was a grudge fight, with both battlers on their toes. As a critic, we sat on Downes' side of the mike, yelling for a knock-out, but when time was up the Demon had not even won on points. In fact, there's no decision yet; at last report, the boys were still slugging, far, far into the night—and into a dead mike.

William Grant Still's symphonic version of a stroll along Lenox Avenue was the first broadcast of the six American compositions which CBS has commissioned. Played on Sunday afternoon by the **Columbia Symphony Orchestra** under **Howard Barlow** the work, which is a special radio creation, makes the announcer "part of the orchestra," the comments being delivered against a subdued ensemble. There are eleven episodes, some choral, mostly in symphonized jazz, but with some sensuous lyric passages. Considered as the groping of a composer for a new medium, it's pretty good grope, but one has the feeling Still didn't quite get what he reached for.

WJZ's Magic Key hour went coy on us and gave a "welcome home party" for the **Philadelphia Orchestra,** back from its 11,000 mile tour. **Charles O'Connell** conducted, and **Harl McDonald** flourished the stick over the **University of Pennsylvania Choral Society,** and the soloists were the lilting soprano **Helen Jepson** and **Charles Courboin,** organist.

Maria Jeritza and **Lanny Ross** gave their vocal all for dear old General Motors, along with **Erno Rapee** leading the symphony orchestra and chorus (WJZ). This gave the lyric Ross tones in a new guise to radio listeners, who are used to hearing him on the lighter Show Boat program.

The Columbia wavelength was gilded on the same evening by **Kathryn Meisle's** luminous contralto, featured on the Ford Hour, with background supplied by **Eugene Ormandy** and the symphony orchestra and chorus.

The Peabody Conservatory of Music in Baltimore was an afternoon visitor on the NBC red network. The preparatory department was heard from, with **Franz Bornschein** conducting the excellent student orchestra, and several soloists.

Weekly notes:

Chalk up another ether success for **Ethel Luening,** soprano, **Otto Luening,** flutist, and **Ernst Victor Wolff,** harpsichordist, on the NBC Music Guild half-hour of Thursday afternoon.

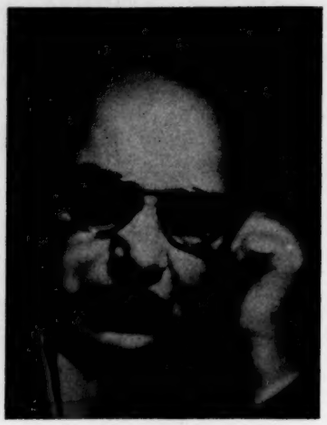
Esther Lundell gave an exhibition of brilliant pianism on the same date over WJZ. The daring girl cut out the customary Chopin, and played Polka (Rachmaninoff), Lavignac (Crepuscule), Bird Song (Palmgren) and Debussy's Gardens in the Rain.

Thursday afternoon was further enhanced by WOR's series of **La Forge-Berúmen** programs. These interludes present the La Forge Ensemble under **Frank La Forge** and voice and piano soloists.

On Friday night we forsook the microphone and joined the studio throng to hear **Lucille Manners** giving out her soprano trills with the Cities Service concert. Miss Manners (who is blond and slim and can face television without a qualm) sang with lovely quality. Her satellites were **Rosario Bourdon** and his orchestra, the **Revellers** and **Ross Graham,** baritone.

MUSIC NOTES
from Coast to Coast

EDMONTON, CAN.—In both Calgary and Edmonton, the musical season for 1936-37 was replete with excellent quality as well as quantity. Through the efforts of the local women's musical clubs in conjunction with the Celebrity Concert Series, such artists as Elisabeth Rethberg, the English Singers, Hofmann and Tibbett were presented in individual concerts, each of which was a highly distinctive success artistically as well as financially. Calgary also enjoyed a series of concerts arranged through Frederic Shipman, and enjoyed a goodly patronage.



GIACOMO BOURG,
New York vocal teacher. Amy Ellerman, contralto, has been studying with him for eight years. Other artists of prominence are numbered among his pupils. (Photo by A. Sersam.)

The local activities of both cities held much of interest;—Calgary with its symphony orchestra and the brilliant soprano, Odette de Foras as soloist; Edmonton with its operatic society which this year attempted both grand and light opera. Il Trovatore was excellently performed for a local troupe, while Herbert's The Red Mill proved a delightful contrast.

Calgary's local musical festival has concluded a successful week in which Burton Kurth of Vancouver was one of the accomplished adjudicators. One of the final events in the city of Edmonton was a really worthwhile performance of Handel's difficult oratorio, Judas Maccabeus. Under the conductorship of Henry Atak, the choral work proved the excellent training undergone, while all soloists acquitted themselves artistically, the best singer of the evening being Roxyna Phillips, contralto. The Coronation has been celebrated in song in the two western cities through church services and public services held out-of-doors on May 12. Already next season's artists are booked and the box office is showing returns for what promises to be even more brilliant and successful in the way of musical entertainment than has been known for some years.

F. F.

SASKATOON, CAN.—An exceptionally large audience greeted Lawrence Tibbett at his recent recital. His musicianship, interpretation and his voice were faultless. In Gerard's Monologue from Andrea Chenier, he created a furore. No less than ten encores were granted. Edward Harris provided finished accompaniments, also played three Debussy numbers with beautiful tone quality. This was the final concert of the season under the auspices of the Conservatory Club.

The twenty-fourth annual provincial festival was held in Saskatoon on May 24, 25, 26 and in Moose Jaw May 27, 28, 29, with Arthur Benjamin, George Dodds and F. J. Staton from England as adjudicators. The 130 various competitions attracted hundreds of candidates.

The Musical Art Club heard an address by Carlyle King of the University of Saskatchewan on Gilbert and Sullivan. Excerpts from The Mikado, Gondoliers, Pirates of Penzance and Pinafore were sung by a chorus under the direction of Muriel Irwin.

The Music Teachers' Association heard a review of Irving Schwerke's Views and Interviews by Lyell Gustin, president, at their monthly meeting.

L. G.

SYRACUSE, N. Y.—On April 28 the College of Fine Arts at Syracuse University opened its series of spring recitals with a fine program by the advanced music students. On May 6, Richmond Gale, pianist, gave his required senior recital, assisted by Marian Palmer, soprano, a former graduate of the college. Then followed one after another: Joyce Rickard, organist, assisted by Virginia Kane, contralto, on May 7; Walter Lynn, tenor, and Roslyn Bloom, pianist, May 11; a string ensemble concert on May 12; Rose Wartsky, violinist, assisted by Elizabeth McCarthy, harpist, on May 13; Herbert Livingston, pianist, assisted by Beatrice Indermill, soprano, May 14; and William Steven, baritone and Margaret Kevand, pianist, on May 18. Without exception, these students who will graduate in June performed difficult music of all schools in a manner to demonstrate fine technical equipment and a musicianship of high order. Large audiences greeted these students and encouraged them with hearty applause.

The students of the college gave the final general recital of the year on May 19. That evening the Syracuse Symphony Orchestra (Andre Polah, conductor) offered its last educational concert of the season in the Fine Arts Auditorium, playing as principal numbers the Beethoven symphony (No. 1) and Symphonic Legend by William Berwald, head of the composition department in the College of Fine Arts. Ethel Freeman, a twelve year old violinist and a pupil of Mr. Polah, appeared as soloist with the orchestra playing Hubay's Hejra Kati.

The next evening was given over to a program by Jack Duro, a composition student of Dr. William Berwald. Mr. Duro, assisted by John Callaghan, organist, Virginia Kane, contralto, William Steven, baritone, Beatrice Indermill, soprano, Herbert Livingston, pianist, Murray Bernthal and Myron Levee, violinists, and Paul de Bourg, cellist, gave a most interesting program of works in the modern vein. His trio in C major was awarded the Phi Mu Alpha National Undergraduate Award in Composition last January when the contest was held in Chicago.

H. L. B.

Rocco Pandiscio, Native Baritone, in Metropolitan Debut

Rocco Pandiscio, baritone of Fitchburg, Mass., made his debut at the Metropolitan Opera in Verdi's Aida on May 26. Although an American by birth, Mr. Pandiscio has sung at the Teatro San Carlo, Naples, the Fenice, Venice, and the Politeamo, Rome. In this country he has sung in New York, Philadelphia, Boston, Cincinnati, Baltimore, Washington, Richmond and Springfield, Mass.

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Cornish School

SEATTLE, WASH.—Thirty-nine students received diplomas at the graduation exercises of the Cornish School on May 9. Seventeen of these were awarded their intermediate music certificates. Seven were graduated from elementary music classes to intermediate. Dr. William Savery of the University of Washington made an address, and Marianne Flanders and Marion McMillan offered musical numbers.

Nellie C. Cornish, director, sailed for Europe from San Francisco on May 12 to engage new teachers to fill vacancies on the faculty.

Peabody Conservatory of Music

BALTIMORE.—An acquisition to the summer school faculty of the Peabody Conservatory of Music, will be the American violinist, Frank Gittelson. Mr. Gittelson is also concertmaster of the Baltimore Symphony Orchestra, and first violinist of the Peabody String Quartet. He was born in Philadelphia, where he began his early musical studies. After instruction under Daniel Visanska, of New York, he went abroad to work under Leopold Auer and then under Carl Flesch. Later he frequently acted as substitute teacher for Mr. Flesch.

In 1913 Mr. Gittelson made his European

FRANK GITTELSON

debut in Berlin as soloist in an orchestral concert under the leadership of Ossip Gabrilowitsch, following which he toured the principal cities of Germany, Austria, Switzerland and Holland. In 1919 he joined the Peabody faculty.

Michigan State College

EAST LANSING, MICH.—Prof. Lewis Richards, director of the Michigan State College department of music, recently presented a harpsichord recital on the *Collegium Musicum* series.

Dr. Leonard Ellinwood of the theory division gave a brief history of the development of the harpsichord, explaining its mechanism in contrast with that of the piano. Before playing each number, Mr. Richards explained its origin and his interpretation in light of his research into the music. The program, which met enthusiasm comprised music of John Bull, William Byrd, Giles Farnaby, Couperin, G. Martini, Ayrlton, Bach and Mozart. D.K.

Clarke Conservatory of Music

PHILADELPHIA.—Two piano recitals were held at the Clarke Conservatory of Music on May 21 and 22, the first presenting Charlotte Schreiber, the other, Virginia Clark. Miss Schreiber revealed her generous keyboard gifts in a program of Bach, Beethoven, Mendelssohn, Chopin, Debussy, Palmgren and MacDowell. Music of Bach, Mozart, Beethoven, Heller and Lange exhibited the excellent pianism of Miss Clark.

R. S.

Sklarevski Acts as Contest Judge

Alexander Sklarevski pianist and faculty member of the Peabody Conservatory of Music, was sole judge on April 16 at the University of North Carolina (Greensboro, N. C.) music contest of sixty-nine entrants from high schools of the state. Mr. Sklarevski is to give instruction from June 1 to July 15 in Washington, D. C., at the studio of Rose D'Amore. Besides private lessons there will be a master class in conjunction with a music appreciation course.

Elsa Hilger and Dr. Willem Ezerman to Wed

Elsa Hilger, cellist, member of the Philadelphia Orchestra and of the Hilger Trio, is to be married on June 7 to Dr. Willem Ezerman, dentist of Philadelphia. Dr. Ezerman, son of Mrs. D. Hendrik Ezerman and the late D. Hendrik Ezerman, is an amateur musician.

STUDIO NOTES

NORMAN JOLLIFFE

Norman Jolliffe, baritone, who recently began his eighteenth year as soloist at the Marble Collegiate Church, New York, and actively engaged in teaching, also sang the title role in Elijah with the Community Chorus under Dr. Hollis Dann in Wheeling, W. Va., and during Holy Week sang the Bach St. Matthew Passion for the twelfth time at St. Bartholomew's Church, New York, and again substituted for Julius Huehn in Bach's Magnificat. Mr. Jolliffe had a return engagement with the Suffolk Festival Chorus in Riverhead, L. I., in Gounod's Faust and was guest soloist with the Orpheus Club in Poughkeepsie early in May. Other appearances include the Dickens Fellowship Club of New York, the Brooklyn Institute of Arts and Sciences, the Brooklyn Chiropean Club and St. Peter's Church in Morristown, N. J. Mr. Jolliffe will continue his teaching until August 1.

ESTELLE LIEBLING

Among the artists coaching with Estelle Liebling, Stephano Ballarini, Brooks Dunbar, Goeta Ljungberg and William Martin have been engaged for the summer season of the New York Philharmonic Orchestra at the Lewisohn Stadium. Mr. Ballarini and Mme. Ljungberg will sing under the direction of Fritz Reiner in the Wagner Festival performances, and Mr. Dunbar and Mr. Ballarini appear under Alexander Smallens in the performance of Salome. Mr. Dunbar will also sing a performance of Shostakovitch's Lady Macbeth. Lys Bert, soprano, has been engaged for Micaela with Mr. Smallens at the open air performance in Philadelphia, and in the same performance Mr. Ballarini will sing Escamillo.

RONALD MURAT

The newly organized Friends of Music of Connecticut Valley, directed by Ronald Murat, will give three concerts at Haddam the first season; on July 14 a joint recital by Marguerite Valentine, pianist, and Mr. Murat, violinist; July 28, chamber music, with Armand Tokatyan, guest soloist; August 18, a string orchestra, directed by Mr. Murat.

RONALD MURAT

Among the pupils of Mr. Murat at his New York studio and the Juilliard School, John Dembeck won a post-graduate diploma and was heard over WOR recently with Barzin's orchestra. Arnold Belnick, a twelve year-old prodigy, gave a recital at the New School for Social Research, and played the Mendelssohn concerto at Mecca Temple, New York, with orchestra, under Mr. Murat. Vivian Speisman, a graduate of the Institute of Musical Art, was awarded the Loeb Prize at that school. Herbert Garber has been heard in concert in New York and Connecticut. All of these will go to Haddam to study with Mr. Murat.

FRANCIS ROGERS

Marianne Dozier, contralto, has renewed her contract as soloist at the First Presbyterian Church, Brooklyn, N. Y. Carl Nicholas, tenor, has signed a ten weeks' contract with the summer opera at Dallas, Tex. James Curtis is tenor soloist at the Cathedral of St. John the Divine, New York. William Gephart, baritone, was the soloist with the Choral Society of Bernardsville, N. J., on May 14; he will sing the title role in Elijah at DePauw University, Indiana, on June 11. Jean Bryan, contralto, gives a song recital in Red Wing, Minn., early in June. These singers are pupils of Francis Rogers of New York.

MELANIE GUTTMAN-RICE

Ellen Repp has fulfilled many professional engagements this season, among them the contralto part in Mendelssohn's Elijah, and in Handel's Messiah in Kent, O., in March. Sylvia Rice, lyric soprano, Mme. Rice's daughter, sang a solo on the program of the New School Chorus on May 21, Arthur Lief conducting. Mme. Rice will spend July and August in Great Barrington, Mass. Students in that vicinity and some of her New York pupils are to continue their work there.

EMILIO ROXAS

Artist-pupils of Emilio Roxas of New York fulfilling recent engagements include Pino Bontemp, tenor, who sang for the centenary of the poet Giacomo Leopardi in the Hall of Victory of Palazzo d'Italia on May 15 under the auspices of the Dante Alighieri Society. Jan Peerce, tenor, was guest artist on the General Motors hour of May 16.

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London Opera and Concerts

(*Continued from page 7*)

of his emotional intensity and his sincerity.

Bruckner again failed to convince the critics; Beethoven's masterpiece, done with an English choir (Philharmonic) and a German quartet, took the audience by storm.

The only other symphony concerts of the past fortnight were a so-called Coronation Concert given by a young Englishman, Michael Scott, which included a creditable performance of Mozart's D-major Coronation Concerto (John Cowan, soloist), and a concert of British compositions by the B.B.C. Orchestra under Sir Adrian Boult. Edmund Rubbra's symphony made a stir, as much—or more—for its strident dissonance and vehement dynamics as its evident mastery of material. Benjamin Britten's Our Hunting Fathers, a sort of concerto for soprano and orchestra, was comic relief to Rubbra's heavy dose.

SINGERS AND PLAYERS

Among the intrepid recitalists in this period of heavy going was Elena Gerhardt, who once again gave us a deeply satisfying example of her mature and sincere art. Her voice, especially in *mezza voce*, is still one of the most touchingly beautiful extant. A younger aspirant to recital honors, Olga Forrai, Hungarian, contributed an exceptionally interesting program of classics and moderns, including early Schönberg, Alban Berg and folksong settings by Béla Bartók. An exceedingly rich and powerful voice, especially lovely in its middle range.

Two violinists familiar to American audiences made successful appearances, Lea Luboshutz and Helen Teschner Tas. Among the pianists, Irene Scharrer was outstanding; among the cellists Nikolai Graudan, formerly of Berlin.

French Art Impresses In Bucharest

Cortot and Thibaud in Concertos and Solos — Paris Opéra Comique Singers in Manon and Carmen

BUCHAREST.—In the pianistic domain we had many joys, one of the best being Alfred Cortot's appearance with the Philharmonic Orchestra under the direction of Georges Georgesco. Cortot also favored his admirers with an all-Chopin program, loudly acclaimed.

Alexandre Demetria, Roumanian, won success in a program of Schumann and Chopin, revealing technical equipment of high order. Carlos Zecchi from Italy, and Robert Casadesus from France, gave programs, displaying the artistic refinements of those players. Imre Ungar, blind Hungarian pianist (winner of the Warsaw Piano Competition) won rich praise for his performances. Alexandre Borowsky again proved his virtousity in a taxing program.

STRINGS SOUND, AND OPERA VISITS

Jacques Thibaud played Mozart and Beethoven concertos and Chausson's Poëme with the Philharmonic Orchestra; and at his recital (assisted by Tasso Janopoulo) charmed in his wonted manner.

Enrico Mainardi, cellist, reaped plaudits at his recital, done with style and finish. Alfred Allessandresco was at the piano.

A group from the Paris Opéra-Comique gave Manon and Carmen at the Bucharest Opera. Under the direction of Gustave Cloes, and assisted by the opera chorus and orchestra, Mme. Bernadette Delprat and André Burdino furnished beautiful interpretations of the principal roles. Burdino was obliged to encore the Dream Aria.

ROMEO ALEXANDRESCO

Bailly Students in Curtis Institute Program

PHILADELPHIA.—The ninth students' concert of the season at the Curtis Institute of Music, was presented at Casimir Hall on May 19, by viola students of Dr. Louis Bailly. Those appearing were Samuel Singer, George Brown, Jules Salkin, Leonard Frantz and David Schwartz. Mr. Singer played a concerto in D major (op. 1) by Carl Stamitz. Two brilliant cadenzas were outstanding features of this work throughout played with clear and clean-cut technic. Mr. Brown gave evidence of artistic feeling for Mozart in his interpretation of the first movement of the concerto (op. 107). He played with assurance and nice phrasing. Jules Salkin revealed a remarkably beautiful tone in his performance of the difficult Morceau de Concert (op. 20) by Jenö Hubay. Leonard Frantz offered an excellent reading of ballade (op. 8) by Leo Weiner. David Schwartz closed the program with a magnificent performance of the long and exacting suite by Ernest Bloch. The work is essentially modern and demands skillful technic. Mr. Schwartz roused the audience to a high pitch of enthusiasm.

Genia Robinor, graduate student of Dr. Bailly in chamber music, accompanied each of the soloists superbly. M. M. C.

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Richard McClanahan announces summer courses in piano at his New York studio in Steinway Hall from June 21 to July 16, comprising twelve morning lecture-classes. Mr. McClanahan, a pupil of Tobias Matthay, applies the Matthay Teaching Principles, aphorisms and slogans to a practical teaching outline.

Mr. McClanahan has been director of music at the Riverdale School of Music, Riverdale, N. Y., for the past eighteen years. He is associated with the American Matthay Association as editor of its journal; Mr. McClanahan was a founder of this organization and for four years was its president. He goes annually to Oklahoma as guest teacher at the Oklahoma College for Women.

Swiss Composer's Opera Applauded in Zurich

Othmar Schoeck Masters Difficult Task—Many Soloists Enrich Season

ZURICH.—Following its premiere at Dresden, Massimilla Doni, by the Swiss composer Othmar Schoeck, was successfully brought out at the State Theater here, director Karl Schmid-Bloss giving every attention to the scenic aspect of the performance, conductor Robert Denzler to the musical. The book is by Armin Rueger, who has adapted a story by Balzac, the tale, as everybody now knows, taking the spectator to the Venice of 1830, "when musical Europe was under the spell of Rossini." Othmar Schoeck, author of such works as Penthesilea and The Story of the Fisherman and His Wife, is now in his fiftieth year, and in Massimilla Doni he not only succeeds in remaining true to his own nature but also in giving the theater what it requires. Schoeck is a master of instrumental music.

To say that the Zurich presentation of his difficult Massimilla Doni was excellent, is to put it mildly. The title role was taken magnificently by Judith Hellwig, supported by Julia Moor (Tinti), Peter Baxevanos (Emilio Gemmi), Max Hirtel (Genovese), Marko Rothmuller (Fürst Vendramin), Oskar Morwald (Cattaneo) and Fritz Honisch (Capraja). The effective scenery was by Roman Clemens. Willy Hausslein trained the chorus. The composer was present and with his associates enjoyed a rousing ovation.

Among outstanding artists who appeared lately (winning success and shekels from Zurich audiences) were Adolf and Hermann Busch, Gieseking, Walter Frey and Ginette Neveu, who played under Dr. Volkmar Andreae and his Tonhalle Orchestra, and Edwin Fischer, with leader Robert Denzler and the Concert Orchestra.

We had, too, a Schumann evening by Alfred Cortot and Charles Panzera, in which we appreciated the piano part of the Dichterliebe more than the vocal; a sonata evening by Adolf Busch and Rudolf Serkin; a recital by Marian Anderson; and an Igor-and-Soulima Stravinsky concert.

Appreciated song recitals were given by baritone Hermann Schey (fine interpreter) and Nina Neusch, young Swiss singer endowed with warm voice and much artistry.

A summit of the season was Bruno Walter conducting the Tonhalle Orchestra in works of Mozart, Wagner and Beethoven.

JOSEF KISCH.

Selma Kramer Appears with Festival Orchestra

Selma Kramer was the featured pianist in Rachmaninoff's second piano concerto at the May 16 concert of the Festival Symphony Orchestra under Eugene Plotnikoff at the WPA Theatre of Music, New York. She gave an artistic and discerning version, and was heartily applauded. Another special offering was the Saint-Saëns symphony (No. 3, op. 78), in which the excellent assisting artists were Virginia Carrington Thomas, organist, and Eric Weil and Bertha Brandenburg, pianists. Henry Hadley's colorful overture In Bohemia completed the evening's list G. W.

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Some of the Musical Folk at the Ann Arbor, Mich., May Festival

EZIO PINZA, LAURITZ MELCHIOR (centre) and ELISABETH RETHBERG at Carillon Tower.

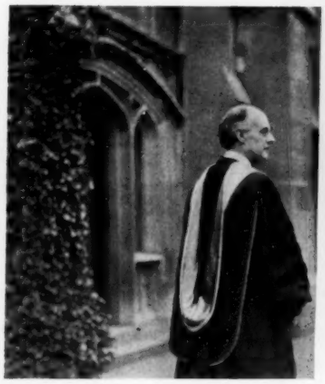
DR. CHARLES A. SINK, president of the University School of Music, and EUGENE ORMANDY, conductor of the Philadelphia Orchestra.

JOSE ITURBI, conductor of the Philadelphia Orchestra, before a concert.

ARTHUR CARRON and MARION TELVA in the Michigan League Garden.

A GROUP OF PARTICIPANTS. Left to right, Wilmot Pratt, carilloneur; Eugene List, pianist, and Palmer Christian, organist.

JOSEPH KNITZER, violinist, one of the soloists.



CLARENCE DICKINSON, Mus. Doc., organist of the Brick Church, New York, and head of the School of Sacred Music, Union Theological Seminary, New York. A conference of the faculty, alumni and students of the school, with Hugh Porter presiding, was followed by talks by Mrs. Dickinson and Dr. Milligan, and organ recitals by Marion Clayton and Harold Sanford.

EVA BROWN, teacher of voice in Los Angeles, was formerly summer guest teacher at the Chicago Musical College and the American Conservatory of Chicago, and instructed during winters at Fort Worth, Texas. Mme. Brown took up residence in Los Angeles a few years ago. Among those studying with her are concert, radio and motion picture artists. (Photo by Antonios Lanouzaky.)

EDWIN ORLANDO SWAIN, baritone, recently directed a performance of Cadman's The Morning of the Year at St. Paul's Church, New Rochelle, N. Y. On May 17 he gave a recital for the Washington, D. C., Women's University Club, with Theodore R. Webb at the piano. The following day he appeared in recital at Roland Park, Baltimore. Mr. Swain resumes his master class in Southampton, Long Island, on June 15, as well as being soloist in St. Andrew's-on-the-Dunes Church. (Photo by Blackstone Studios.)

MINA HORNE, American soprano; J. J. VINCENT, New York manager, and (right) GERALDINE C. HALL, on Miss Hall's estate in Esher, near London. Miss Hall, the sponsor of the former German Grand Opera Company, is resuming her activities in the musical field with Mr. Vincent.

(See Inside Front Cover for Additional News Pictures)

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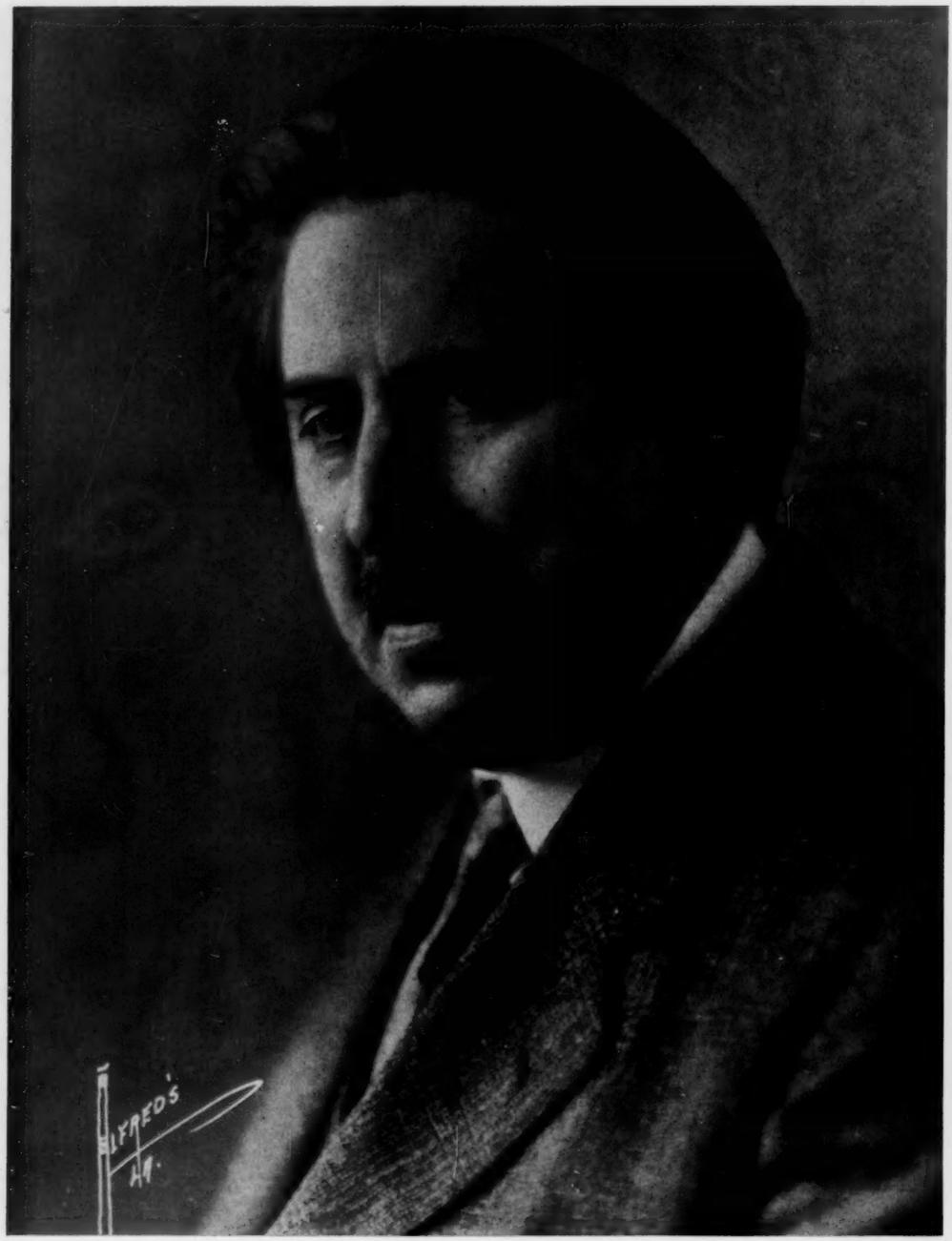
Weekly Review of the World's Music



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